Class LB3257

Book G6

Copyright No.

COPYRIGHT DEPOSIT.

WORKS OF ART FOR SCHOOL-ROOM DECORATION

A SPECIALLY SELECTED LIST OF REPRODUCTIONS OF THE MOST IMPORTANT AND SUITABLE WORKS OF ART IN THE PRINCIPAL MUSEUMS AND GALLERIES OF EUROPE AND AMERICA.

THE HELMAN-TAYLOR ART COMPANY
257 FIFTH AVENUE,
NEW YORK.

COPYRIGHTED 1899.

BY

THE HELMAN-TAYLOR ART COMPANY

Office of the
FEB 23 1900
Register of Copyrights

231,

CATALOGUE OF WORKS OF ART SUITABLE FOR SCHOOL ROOM DECORATION.

REPRODUCTIONS MADE IN FADELESS CARBON PHOTOGRAPHS, PHOTOGRAVURES, PLATINOTYPES, CASTS AND OTHER REPRODUCTIONS MADE DIRECTLY FROM THE GREAT WORKS IN ARCHITECTURE AND FROM THE ORIGINAL PAINTINGS, FRESCOES, DRAWINGS AND SCULPTURE IN THE PRINCIPAL MUSEUMS, GALLERIES AND COLLECTIONS, OF EUROPE AND AMERICA.

A specially selected list from one-hundred and fifty thousand subjects, containing the most important and suitable works from the ITALIAN, FRENCH, SPANISH, FLEMISH, DUTCH, GERMAN, ENGLISH and AMERICAN Schools of Art.

Compiled and edited by Walter S. Goodnough, Director of Drawing, Borough of Brooklyn, Department of Education, City of New York.

THE HELMAN-TAYLOR ART COMPANY
257 FIFTH AVENUE,
NEW YORK.

54379

View of a Portion of our Large Travelling Exhibition at the Brooklyn Institute of Arts and Science.

SECOND COPY

53438
Aug. 21. 99.

PREFACE.

Works of art are a potent aid in creating an atmosphere most favorable to growth in pure and noble character. They make their silent and constant appeal to observers, refining and elevating the thoughts and feelings of all who come under their influence. It has been well said "To gaze upon a good picture is to open the soul to a silent influence that will aid in ripening thought into noble action," and, "The public school is the place to which we should turn chief attention in our effort to promote a more beautiful public life in America," and, if may be added, to educate an art-appreciative public. In the public schools to-day are the future citizens and public officers of the nation.

Within the last few years, the conviction has become well nigh universal in enlightened, progressive communities, that the place where our children spend the best part of their formative period, should not only be attractive, but should be a means of refinement and culture, strongly supplementing the usual school work, broadening and enriching it by stimulating high and noble thought, and developing an active, creative, imagination.

In many communities, bare, white schoolroom walls are fast disappearing, and pleasing, harmoniously tinted walls and ceilings are taking their place, on which are hung reproductions of some of the best works of the master minds in art, of all ages.

The silent, all-pervading influence of such works as Raphael's Sistine Madonna, Murillo's Holy Family, Titian's Tribute Money, Da Vinci's Mona Lisa, Rembrandt's Night Watch, The Children of Charles I. by Van Dyck, Millet's Shepherdess, Corot's Dance of the Nymphs, and the reproductions of great works of architecture and sculpture, can but have a deep and lasting effect upon pupils living with them as they would in the schoolroom, particularly when interpreted by wise and cultured teachers.

So great is the demand for suitable works of art particularly adapted to the average school in subject, composition, size, and cost, that this catalogue has been prepared to indicate some of the available subjects. It does not pretend to be exhaustive, but it is the result of very careful study and selection by the undersigned, from a personal examination of over one hundred and fifty thousand subjects.

The Committee on Selection for this catalogue has carefully examined examples of the complete collections of the great publishing houses, both foreign and American, with a view to selecting only such subjects as would prove suitable and desirable for schools of various grades, both public and private. It has considered such subjects as would be most valuable for pure art study, such as would be an aid in the study of the history of art, such as would be desirable for general educational purposes, and especially such as would appeal to children of various ages, either through the silent influence they would exert, or by means of proper interpretation by the art or class teacher or Principal.

The absence of some works famous in the history of art may be noticed, they having been omitted for one reason or another that seemed sufficient. Works portraying suffering and death, and scenes and incidents which might in any way unpleasantly impress growing minds, have been excluded. Some works have been omitted which were so crowded in composition that in the size available they could be studied or appreciated only on near inspection. It has been felt desirable that subjects recommended should be be of such a size, or so bold or simple in composition, as to be appreciated by pupils at their seats in the ordinary schoolroom.

In many cases, where a subject with much detail is published in more than one size, the size most desirable for ordinary schoolrooms is indicated by a star. An endeavor has been made to indicate the grade of school, Primary, Grammar, or High, for which each subject is particularly desirable, though it is felt that this is a matter where there is opportunity for difference of opinion, and in the case of many subjects it is difficult to draw the line. Occasionally where a picture is marked as desirable for all grades, a star is added after the grade for which it seems especially suitable. There are a few great works which may be placed before pupils of any age.

To make the catalogue more servicable to teachers and school authorities at a distance, many of the most desirable subjects have been marked with a star, and some very desirable ones have been marked with two stars.

The collection of drawings will, it is believed, be of particular value for drawing rooms in High Schools, and in many cases for Grammar Schools.

Committee on Selection.

WALTER S. GOODNOUGH, Director of Drawing,
Borough of Brooklyn, City of New York.
KATHARINE E. SHATTUCK,
Superintendent of Normal Classes,
Department of Fine Arts, Pratt Institute,
Borough of Brooklyn, City of New York.
ELIZABETH A. HERRICK, Director of Art Education,
Schools of Ethical Culture, and of Saint Agatha,
Borough of Manhattan, City of New York.

WALTER S. GOODNOUGH, Editor.

New York, September, 1899.

TABLE OF CONTENTS.

Explanatory Notes, - - - - - - - 6

Museums and Galleries represented, - - - 9

Introductory Notes : quotations and contributions from various authorities on Art Works for Schools, - - - 10

Notes on Schoolroom Decoration, - - - - 22

Paintings, - - - - - - - - 30

Portraits, - - - - - - - - 126

Photographs from Nature, - - - - - 131

Drawings of the great Artists, - - - - - 132

Architecture, - - - - - - - 165

Sculpture, - - - - - - - - 182

Chronological List of Painters and Sculptors, - - 195

Books consulted in the preparation of this catalogue, - - 205

EXPLANATORY NOTES.

* ** Subjects starred in this catalogue are particularly desirable. Two stars indicate that the pictures so marked are especially desirable. Stars following the catalogue number are intended to recommend the subject, not the size.

† †† Subjects in this catalogue marked with one or two daggers, are included in our travelling collections. See page 7.

Size. Numbers I, II, II½, III, IV, under the heading "Size," indicate the size in which the reproduction is made.

Size III is suitable for ordinary class rooms and hall-ways; the mount is about 22 x 28 to 28 x 35, and the pictures are 14 x 18 to 18 x 24 in size.

Size IV is slightly smaller; varying from 8 x 10 to 12 x 15. The price of the smaller sizes is $1.50 and $2.00, and of the larger, $3.00.

Sizes II and II½, are desirable for large rooms, halls and corridors, and for pictures with much detail; the mount is about 30 x 40, and the pictures are from 20 x 30 to 24 x 36.

Whenever a picture has so much detail that Size II or II½, are more desirable for the ordinary class-room than Size III, a star is added after the size mark, as II*.

Size I is desirable, when possible, for large halls. These pictures vary in size according to subject. They will average from 35 x 42 to 36 x 54.

Grade. In the column marked "Grade," the letters P. G. H. refer to Primary Grade, Grammar Grade, and High School, respectively, and indicate the grade for which the picture is deemed most desirable.

Price. The list price of each picture will be found in the catalogue. All pictures are supplied by the publishers, The Helman-Taylor Art Co., 257 Fifth Avenue, New York City, at a discount of 10 per cent. on orders below $50.00 and 25 per cent. on orders above this amount for educational decorative purposes.

Process. Whenever not otherwise stated the pictures are carbon photographs. Whenever the term Photograph is used, the print is a plain silver print.

Orders. In ordering, give the picture number, the size, title, artist's name, and the gallery or collection in which the original is found, or as many of these items as occur in the catalogue.

The publishers will be pleased to give any further information at their command concerning the pictures in this catalogue and all others.

OUR TRAVELLING COLLECTIONS.

We are the originators of the travelling exhibition plan. There have been several small collections started the past year or two with the intention of pushing one line of goods only. Ours on the other hand is made up of all publications, regardless of price and trade considerations, and it is our intention to include in our travelling collections the best publication of each subject which is suitable for schoolroom decoration.

Our collections have placed in the schools the past year $20,000.00 worth of pictures free, in the cities in which they have exhibited.

Our large and small collections are based on this catalogue. The subjects with the cross and double cross before them are included in our large collection, these being suitably framed. The double crosses are the pictures which are included in our small collections which are sent throughout the country, unframed, with the exception of a few sample frames which are used to show the most suitable styles for schoolroom framing.

We give the conditions under which the collections are sent to the various cities, in the following paragraphs.

"Upon reasonable assurance that it shall be in responsible hands, we send our large collection of over 400 framed pictures with manager to any city of over 50,000 inhabitants; put it up, take it down, and remove it free of expense to you. Your Art League, Woman's Club, or other association furnishes a gallery, hall, or suitable room ready to hang the exhibit, with heat, light, and janitor service; take charge of all local finances; such as, advertising, printing, sale and collection of tickets, sale of catalogues, and assistants if necessary, to look after the safety of the pictures and prevent handling as all are framed without glass. This assistance is usually provided without expense by having a policeman present at such times when a large number of school children are present. 10 per cent. of the gross proceeds is to be paid to us for the expense of running the exhibition, and the net proceeds, after all expenses have been deducted, are to be invested with The Helman-Taylor Art Co. of New York City, in the purchase of pictures for schoolroom decoration, on which we allow the customary discount of 25 per cent. from list prices. (Concerning this 25 per cent. in order that no confusion may arise, we wish to say that we allow but 10 per cent. on orders below $50.00, if sent in from any institution. On any orders above this amount we allow 25 per cent.) We allow also to the committee a discount of 20 per cent. on the catalogues which are sold to the visitors of the collection."

"Our smaller collections of 133 subjects we send to cities of less than 50,000 inhabitants, upon reasonable assurance that the collection will be in the hands of a competent committee, who shall furnish room, light, and heat, have the collection insured while in their charge, pay the express charges to and from their city, and after the week's exhibit return it to us or to the next place of exhibition, as we shall instruct. They shall hold an exhibition while the collection is in their city, to which they shall charge an admission fee, the same to be expended with The Helman-Taylor Art Co. of New York City, in the purchase of pictures for decorative purposes for educational use, on which they shall be allowed the customary discount of 10 per cent. on orders below $50.00 and 25 per cent. on orders above this amount. We also sell catalogues to them at 20 per cent. discount. The past year (1898) we have made it compulsory that at least $100.00 should be expended with us after the week's exhibit. This year we shall send it with the understanding that

the best efforts of the committee shall be put forth, and that all funds raised shall be expended with us in the purchase of pictures, making no absolute guarantee of money necessary."

We should be pleased to give you any further information at our command concerning either or both of these collections.

LANTERN SLIDES.

We furnish lantern slides of many of the pictures included in this catalogue, at 40c. each. As we do not carry these in stock at least three weeks must be allowed for making them.

We do not rent lantern slides.

COLORED PHOTOGRAPHS.

We also supply colored photographs of many interesting places. These prints come in a size about 6x8 inches, and are particularly interesting and valuable in the study of geography. They sell for 35c. each, unmounted, and 50c. each mounted ; a number come also in larger sizes.

OUR COMPLETE CATALOGUE.

We have now in preparation a large Art Catalogue which will contain the first translation of the Catalogue of the Braun, Clèment Company's publication, to which we have added the publications of the Berlin Photographic Company, Franz Hanfstaengl, Frank Hegger, Curtis and Cameron, Foster Bros., E. E. Soderholtz & Co., and the A. W. Elson Publishing Company. This catalogue will be issued early in 1900 and will contain over 1,200 pages of printed matter and over 100,000 separate subjects, being the most complete Art reference list ever published.

It will not be merely a catalogue but will contain the names of all the most famous artists, the date and place of birth and death, their masterpieces and where they are now hung and much other valuable information for the Art Student, connoisseur and Art buyer.

It will be very fully illustrated with cuts varying in size from two-inch half-tones to 4 x 5 cuts, printed on the best of paper, and bound in flexible cloth cover, the size being approximately 7 x 10 inches.

This book will find a long-felt want of Art Students, libraries and educational institutions for some suitable Art reference book.

We solicit your advance subscription and make the extremely low price of $3.00 per copy postpaid to any part of the United States. Immediately after publication the price will be raised to $5.00.

MUSEUMS AND GALLERIES REPRESENTED.

Amsterdam . . .	State Museum.
	Van der Hoop Collection.
Antwerp	Royal Museum.
Bale	Museum.
Berlin	Academy of Fine Arts.
	Royal Museum.
Boston	Museum of Fine Arts.
Bruges	St. John's Hospital.
Cassel	Museum.
Chantilly	Collection of the Duc d'Aumale.
Chatsworth . . .	Gallery of the Duke of Devonshire.
Dresden	Royal Gallery.
	Royal Collection of Engravings and Drawings.
Florence	Academy of Fine Arts.
	Gallery of the Pitti Palace.
	Royal Gallery of the Uffizi.
Frankfort	Stadel Museum.
Harlem	Municipal Museum.
The Hague . . .	Royal Museum.
Lille	Collection of M. Lenglart.
	Wicar Museum.
London	Royal Gallery of Buckingham Palace.
	National Gallery.
	British Museum.
Madrid	Museum of the Prado.
Milan	Ambrosian Library.
Munich	Pinakothek.
New York . . .	Metropolitan Museum of Art.
Oxford	Taylor Cabinet.
Paris	Museum of the Louvre.
	Museum of the Luxembourg.
	Ecole des Beaux Arts.
Rome	Gallery of the Barberini.
	Borghese Gallery.
	Gallery of the Capitol.
	Sacristy of St. Peter's.
	Palace Rospigliosi.
	Farnese Palace.
	Palace of the Vatican.
St. Petersburg .	Imperial Museum of the Hermitage.
Turin	Pinacoteca.
Venice	Academy of Fine Arts.
Vienna	Lichtenstein Gallery.
	"Albertina" Collection.
Weimar	Galleries of the Duke and Duchess Saxe-Weimar-Eisenach.
Windsor	Gallery of the Royal Castle.
	Library of the Royal Castle.

INTRODUCTORY NOTES.

Contributions or Quotations from the Public Utterances of Various Authorities on the Subject of Art Works for Schools.

The reading and study of fine selections in prose and verse furnish the chief aesthetic training of the elementary school. But this should be re-enforced by some study of photographic or other reproductions of the world's great masterpieces of architecture, sculpture and painting. The frequent sight of these reproductions is good; the attempt to copy or sketch them with the pencil is better; best of all is an aesthetic lesson on their composition, attempting to describe in words the idea of the whole that gives the work its organic unity, and the devices adopted by the artist to reflect this idea in the details and re-enforce its strength. The aesthetic taste of teacher and pupil can be cultivated by such exercises, and once set on the road of development this taste may improve through life.

DR. WILLIAM T. HARRIS, in the Report of the Committee of Fifteen to the National Educational Association.

The greatest works of art ought to become the most familiar ones to the people. Care should be taken, therefore, in the school, to select these great works and lead the pupil into an understanding of the motives of their composition, and next to point out the artistic means and devices for the expression of the thought or idea portrayed. For we have said that a work of art is the union of thought and matter. The senses perceive the material object, but a higher faculty of the soul perceives the work of art and enjoys the spiritual suggestion in it.

By successive stages the teacher will carry forward his pupils into an appreciation of the great works of art, and thereby cultivate their taste and make them wise with a knowledge of human nature. * * *

The pupils of our schools become familiar with at least two hundred felicitous literary works of art, containing expressions of thoughts and feelings that would otherwise remain dumb and unutterable in the pupil's mind. * * * The photographic art has made possible schoolroom instruction in the great works of architecture, sculpture and painting. The greatest works should be selected rather than third or fourth rate ones. * * * Taking the Parthenon for one specimen of architecture, add a large photograph of the Cologne Cathedral for Christian architecture—all of its lines aspiring towards the heavens and seeming to be supported from above rather than from the earth below.

For painting let the school get good photographic reproductions of Raphael's Transfiguration, Sistine Madonna, and St. Cecilia; of Holbein's Dresden Madonna; of Correggio's Holy Night, and Da Vinci's Last Supper. On stated occasions, say twice a month, explain to the pupils the motives that the artist has depicted in the composition—for the composition is the first thing to study in a work of art. The pupils will become skillful in interpreting pictures after the analysis of a few famous ones from the great masters.

For sculpture, besides the figures on the Parthenon, get photographs of the Apollo Belvedere, the Laocoon, Michael Angelo's Moses, and the Medici marbles, and also of the antique busts of Zeus Otricoli and Hera Ludovisi.

If these photographs of architecture, sculpture and painting are made to adorn the walls of the schoolroom, they will produce a permanent effect on the pupil's mind in the

INTRODUCTORY NOTES (Continued).

way of refining his taste, even if no studies are made of the motives that the artist has brought into their composition. But, of course, the composition lessons should be provided for in the programme of every school.

As to music, our High School pupils learn to perform selections from Mendelssohn, Rossini, Schubert, Mozart, Beethoven, Wagner, and Schumann. There ought to be studies of the motives of a piece of Beethoven, or Wagner, corresponding to those made on Raphael, or Da Vinci.

It is through this study of the motives of the artist and his use of them in creating what is called the organic unity of his work of art that the pupil can be made to see that art is as serious as history, and even more truthful, as containing a logical consistency in the return of the deed upon the doer.

Art and literature preserve for us the precious moments of elevated insight of those seers who are, next to the religious seers, the greatest teachers of the human race.

DR. WILLIAM T. HARRIS, IN AN ADDRESS BEFORE THE DEPARTMENT OF SUPERINTENDENCE ON THE NATIONAL EDUCATIONAL ASSOCIATION.

Everything that encourages the taste for the beautiful in nature or in art adds to the sum of human happiness. I know of nothing which exerts a more wholesome or refining influence upon the minds of children than familiarity with works of art in drawing, painting, and sculpture. If we would have our children love the beautiful and live the beautiful, we must surround them in our schools and in our homes with influences which suggest beauty both in life and conduct.

HON. CHARLES R. SKINNER,
STATE SUPERINTENDENT OF PUBLIC INSTRUCTION, ALBANY, N. Y.

The adornment of public schoolrooms with reproductions of fine works of art is a movement fraught with great consequences for the future. If it is carried far enough, and if the pictures are wisely selected, it will probably result in introducing beauty and taste into homes that are still desecrated by ugliness and vulgarity, in improving the architecture of our public buildings and private dwellings, and in enhancing the value of products of American manufacture through the application of art to industry.

Its more immediate effects, however, may be seen in any school whose walls are adorned with artistic pictures. The pupils are more gentle, neater in their dress and appearance, and are gradually forming higher ideals of life. If this movement is wisely directed there need be no fear of the consequences. The great danger is that, in the zeal which always accompanies a new movement, many unsuitable pictures will find their way into our schoolrooms. Mr. Goodnough and his assistants, with infinite care and labor have made a wise selection of pictures which will be of inestimable service to all who are urging forward this good work.

WILLIAM H. MAXWELL, CITY SUPERINTENDENT OF SCHOOLS,
DEPARTMENT OF EDUCATION, CITY OF NEW YORK.

I am strongly in favor of the introduction of art works in public schools. Their value there for refined, aesthetic culture is almost inestimable. They unfold the sense of beauty; and beauty is one of the ladders upon which the soul climbs up to the heights of virtue.

DR. EDWARD BROOKS,
SUPERINTENDENT OF PUBLIC SCHOOLS, PHILADELPHIA, PA.

INTRODUCTORY NOTES (Continued).

The objects sought are in every way commendable and great good has been accomplished in beautifying the schoolrooms and making them so attractive that pride, pleasure, and interest are aroused in the children every time they enter them. Familiarity with the best in art will necessarily bring culture.

ALBERT G. LANE, FROM HIS REPORT AS
SUPERINTENDENT OF THE PUBLIC SCHOOLS OF CHICAGO, FOR 1897-98.

We make strenuous efforts that children's minds may be fed with proper nutriment through the ears, but give comparatively little attention to that which is constantly reaching their minds through the eyes. The latter is vastly more important. I doubt if anyone can properly estimate the great gain that would follow if we could see to it that only that which is elevating should be seen by children through the process of education. To this end, it is not enough that objects used for the ornamentation of schoolroom walls be not hideous, they should represent the highest order of art appreciable by the children for whom they are intended, that they may unconsciously acquire that taste which is so closely associated with ideals, and hence with morals.

SUPERINTENDENT C. B. GILBERT, NEWARK, NEW JERSEY,

The movement towards a rational system of schoolroom decoration is to my mind a hopeful sign of the tendencies of modern education. The influence of a good picture is analogous to that of a good book, only more persuasive and more refining. Whenever good pictures enter a schoolroom, coarse and crude ones soon disappear, through the gradual growth of taste in teachers and children. To secure the best influence, however, only great pictures should be chosen, those which express the aspirations and hopes of universal humanity, and which have gathered into themselves through the ages, new interest through associations.

L. H. JONES, SUPERINTENDENT OF SCHOOLS, CLEVELAND, OHIO.

I have learned with pleasure of the enterprise whereby there is in preparation a work which will be of standard reference and of great value at the present time.

The movement in schoolroom decoration, which has been so vigorously set on foot, finds many teachers and school principals unable, from lack of necessary information or training, properly to select desirable material. The school world will look with impatience for the appearance of this work, and, I am sure, will find it helpful. So far as I know, no condensed reference in this matter has been issued; we are obliged to depend upon our artist friends, in conversation and in their various writings.

AARON GOVE, SUPERINTENDENT OF SCHOOLS, DENVER, COLORADO.

The whole idea of the greater emphasis of the aesthetic in education is to make the individual more companionable, more quick to respond to appeals on the sympathetic nature.

DR. JOHN DEWEY, PROFESSOR OF PEDAGOGY, CHICAGO UNIVERSITY.

The greatest educational movement of the present day is the effort to co-ordinate the school, the home, and the church in the training and culture of childhood. All the best influences of religious, educational, social, and family life, should work together for

the upguiding of the race by focusing the highest feeling and thought for the development of the child. It is infinitely better to upguide humanity than to uplift it. One of the most practical ways in which ministers, artists, and cultured fathers and mothers can co-operate with teachers is by the organization of art leagues for the purpose of raising money to purchase carefully selected pictures for the schools, and arranging for occasional loan exhibitions of good pictures, and special addresses on art subjects for teachers and pupils. No other department of voluntary educational effort is likely to accomplish more excellent work during the next few years than the art leagues.

MR. JAMES L. HUGHES, Inspector of Schools, Toronto, Canada;
in an address on "Art in its Relation to Education," before the Western Drawing Teachers' Association, St. Louis, Mo., April, 1897.

I believe in the beautifying of schoolrooms, and in the educative influence of works of art that may be placed therein. The casual glance at a beautiful object is not enough; it is the constant presence that is needed,—that presence that grows imperceptibly but surely into the soul of the observer.

We are ready, as never before, for the refining influence of aesthetic elements among our children.

HON. FRANK A. HILL,
Secretary of the State Board of Education of Massachusetts.

We hope within a reasonable time to have a good representation of masterpieces in all our schools. I may add that we have gone far enough with this undertaking to satisfy ourselves that the presence of beautiful pictures and impressive statues in our schools is a distinctive educational factor. They help to elevate snd ennoble the atmosphere of the school, give dignity to the place, inspire the teachers, and react impressively upon all who enter the room. When it comes to be understood that the schoolroom is to be made as pleasant and well furnished as the model home, then the school is likely to take the place that it should hold as a social factor.

MR. SAMUEL T. DUTTON,
Superintendent of Schools, Brookline, Mass.

You know we have hitherto been in the habit of conveying all our historical knowledge, such as it is, by the ear only, never by the eye; all our notions of things being ostensibly derived from verbal description, not from sight. Now, I have no doubt that as we grow gradually wiser—and we are doing so every day—we shall discover at last that the eye is a nobler organ than the ear; and that through the eye we must in reality obtain or put into form nearly all the useful information we have in this world. Even as the matter stands, you will find that the knowledge which a boy is supposed to receive from verbal description is only available to him so far as in any underhand way he gets a sight of the thing you are talking about. I remember well that for many years of my life the only notion I had of the look of a Greek Knight was complicated between a recollection of a small engraving in my pocket Pope's Homer, and a reverent study of the Horse Guards. And though I believe most boys collect their ideas from more varied sources, and arrange them more carefully than I did, still, whatever sources they seek

must always be ocular. If they are clever boys, they will go and look at the Greek vases and sculptures in the British Museum and at the weapons in our armories; they will see what real armor is like in luster and what Greek armor was like in form, and so put a fairly true image together, but still not, in ordinary cases, a very living or interesting one.

Now, the use of our decorative painting would be, in myriads of ways, to animate their history for them, and to put the living aspect of past things before their eyes as faithfully as intelligent invention can, so that the master shall have nothing to do but once to point to the schoolroom walls, and forever afterwards the meaning of the word would be fixed in the boy's mind in the best possible way. It is a question of classical dress—what a tunic was like, or a chlamys, or a peplus. At this day you have to point to some vile woodcut in the middle of the dictionary page, representing the thing hung upon a stick; but then you would point to a hundred figures wearing the actual dress, in its fiery colors, in all actions of various stateliness or strength; you would understand at once how it fell across the people's limbs as they stood, how it drifted from their shoulders as they went, how it veiled their faces as they wept, and how it covered their heads in the day of battle. Now, if you want to see what a weapon is like, you refer, in like manner, to a numbered page, in which there are spearheads in rows, and sword hilts in symmetrical groups: and gradually the boy gets a dim mathematical notion how one scimitar is hung to the right and another to the left; and one javelin has a knob to it and another none, while one glance at your good picture would show him, and the first rainy afternoon in the schoolroom would forever fix in his mind the look of the sword and spear as they fell or flew, and how they pierced, or bent, or shattered—how men wielded them and how men died by them.

But far more than all this is it a question not of clothes or weapons, but of men. How can we sufficiently estimate the effect on the mind of a noble youth, at the time when the world opens to him, of having faithful and touching representations put before him of the acts and presence of great men? How many a resolution which would alter and exalt the whole course of his inner life might be formed when, in some dreamy twilight, he met, through his own tears, the fixed eyes of those shadows of the great dead, unescapable and calm, piercing to his soul, or fancied that their lips moved in dread reproof or soundless exhortation. And if for but one out of many this were true; if yet in a few you could be sure that such influence had indeed changed their thoughts and destinies, and turned the eager and restless youth, who would have cast away his energies on the race horse or the gaming table, to that noble life race, that holy life hazard, which would win all glory to himself and all good to his country, would not that, to some purpose, be "political economy of art?"

JOHN RUSKIN, ON "THE DECORATION OF SCHOOLROOMS."

Of the many questions and profound social problems that are now brought before us to consider, no subject has greater significance and is of more signal importance than the question of the improvement of the condition of the masses of our people through a better and cleaner environment; no phase of our social development gives greater hope and promise for the future than the interest manifested by the State and by purely social organizations in this great question. This spirit of research and inquiry, evident in so

many directions at home and abroad, indicates conclusively that at least a remedy is being sought, for one of the greatest evils of our modern life.

Very naturally the schoolhouse itself has not escaped the eye of public opinion, which, in other directions, has often been seemingly too sluggish or too indifferent to the best interests of the community to recognize and suppress an evil once for all. There is, however, sufficient evidence of an active general interest in the health and welfare of our children to encourage a strong and enlightened minority of our citizens in their efforts to introduce fresher and better conditions in the environment of our public schools. * *

If we are to educate the individual to the end that the nation may become stronger, that the race may progress, we must begin at the period of life before the mind has become trammelled, or habituated to its accidental environment; for very early does the child begin to create an environment for himself, through the dual nature of education: "that which he gives to himself, and that which is given to him."

If, in the education of our children we strive to improve the whole and not a part of the child, have we a right to ignore that part of a child's nature which is artistic, imaginative and poetic? Shall the ever "practical" and materialistic side of education be developed to the exclusion of the spiritual and poetic?

We have just as much reason to say that the child shall not study, say, geometry or chemistry, and shall not know anything about the best literature, as to deny it the right to be brought up with an artistic and healthful environment. * *

First, we must surround the child in his earliest years with an environment that will stimulate the creative and artistic sense. Second, we must provide for the child the best instruction and training in our power to exercise and develop his own gifts of artistic appreciation and creation. * *

Art in the schools has a purpose higher and more serious than mere adornment or ornamental appendages on the walls of a room. * * We should discourage any and every attempt at mere "prettiness" in our scheme of schoolroom decoration. It is quite true that little children are easily pleased with mere gayety in color and imitativeness in pictures, but the purpose of the school is not simply to please them, but to get them to take honest pleasure in the very best things. * *

We must begin with the kindergarten; the walls of the schoolroom must be a prime factor in the art education of a child. We should adorn the walls of the schoolroom with objects intended to create for the child an artistic atmosphere; the child would then grow surrounded by what is good and wholesome in art; he would become familiar with the master works of all ages and absorb unconsciously what is true and good and beautiful.

ROSS TURNER, IN HIS BOOK "ART FOR THE EYE."

We should have no blank walls in our schoolrooms. It is just as important to hang reproductions of great paintings and frescoes upon the walls as to place books under the eyes. Many of the city children have never seen a meadow or the country in the springtime. They know nothing of the sweet delights of nature and her delicious silences. These are all shut out from them. It may be that they will never have an opportunity to see nature at her best. City life becomes so habitual that many of them will never care for such a delight, never appreciate it if the opportunity is offered to them in after life. How, then, shall we keep alive and cherish in the child this love of nature, this sacred

kinship with all green things? I know of one sure way—by placing before their eyes the pictures of nature's sweetest haunts, which great artists have transcribed for us with such loving care. I believe it has been with many others as with the writer. Born in and bred to city life, he has learned to love beautiful nature from beautiful pictures. The time is not far distant when the introduction of pictures and statues will be considered as essential to our schoolrooms as are the windows; then shall we be greatly economical. * * By thus inculcating a love for art in a child, you will make of him a citizen who will help to embellish your cities, making them like Athens, Venice, and Florence,—beautiful forever.

WILLIAM ORDWAY PARTRIDGE, IN HIS BOOK "ART FOR AMERICA."

The coloring of schoolroom walls and the choice of arrangement of pictures on the walls should be given thoughtful and energetic attention by persons competent to judge of such matters. Pictures and casts for schoolroom decoration should avoid both pedantry and inanity. They should be chosen with intelligent reference to the age and general attainments of the children who are to be made acquainted with them through daily companionship. At the same time, they should always appeal to the very best instincts and highest possibilities of these children in order to not merely entertain them, but to develop in them capacities of art appreciation which are at first only germinal.

Such practical experience as is already on record in regard to the educational influence of beautiful school buildings and schoolroom decorations is emphatically to the effect that these are strong allies of direct instruction in art. They are a positive and evident help in refining the manners, cultivating the imagination, and quickening interest in the higher, that is, the ideal side of life.

PROF. WALTER S. PERRY,
DIRECTOR DEPARTMENT FINE ARTS, PRATT INSTITUTE,
In a Report to the Art Department of the National Educational Association, at Buffalo, July, 1896.

Several conditions influence the choice of pictures for the schoolroom. First and foremost is that of art culture; in choosing pictures we must think of their enduring, artistic qualities. Only the best should be given a lasting place on the walls. These are the things to live with and to carry permanently in heart and mind. But there are also pictures of transient interest, belonging to some particular age or experience, which worthily minister to temporary needs or desires—pictures good in their own lesser fashion, but not of enduring value, pictures which we outgrow as we pass from childhood and youth to maturity. These are like the acquaintances whom we enjoy for the time and who contribute to the largeness of our conception of life, but they are not quite like the friends who become a necessary part of our very lives. And, lastly, there are pictures which relate directly to details of school life and work, to nature study in plant and animal life, to the progress of the seasons, to literature, history, and geography. These may indeed be of intrinsic artistic worth, and may deserve a place on the walls at least for a time; but, if they possess only a slight artistic value, they would better form part of a portfolio collection, to be brought out when needed for special reference, like a dictionary or other useful reference book, and then put away.

MISS STELLA SKINNER, DIRECTOR OF DRAWING, NEW HAVEN, CONN.
In M. S. Emery's Book, "How to Enjoy Pictures."

INTRODUCTORY NOTES (Continued).

During the last decade a happy change for the better has effected the sources of inspiration which brood over the material exercises of the elementary school curriculum; a change which has raised the level of those sources nearer to the grand ideals from which our current thought in literature and art have sprung. Ever increasing attention is being paid to the spirit rather than to the form of our great literary masterpieces; and pupils are led to appreciate the sublime thought of the master before the analytic study of the grammatical structure of the composition is begun.

Furthermore, a contemplation of the broad field of art instruction has made us conscious of the anomaly of studying only the masterpieces of our great literary geniuses, while ignoring those of the world's great painters and sculptors.

This deficiency in our school instruction is now being supplied by the study of pictures. No pedantic or analytic treatment is here to be tolerated; but rather a sympathetic contemplation of the grand purpose of the picture. Every great picture commands our admiration by reason of its human sympathy. This appeals to youth as much as to the adult; while the warmth and seductiveness of the art treatment, as well as the possibility of its more continuous study, make the picture quite as powerful a vehicle for conveying grand thoughts as poetry or prose. I believe that picture study is destined to soften and elevate the tastes and impulses of our youth as much as anything that we may do for them.

PROF. WILLIAM A. MASON,
DIRECTOR OF DRAWING, PUBLIC SCHOOLS OF PHILADELPHIA, PA.

The introduction of works of art into the schoolroom will familiarize the pupils with the best in art, will gradually form their taste for the best, will inspire them to make their own expression of thought the best possible, will lead to a broader culture, to more complete living, if in that same room there is a teacher who knows when to let the works speak for themselves, and when to interpret them truly to the children.

HENRY T. BAILEY, MASSACHUSETTS STATE SUPERVISOR OF DRAWING.

The public school is the place to which we should turn chief attention in our effort to promote a more beautiful public life in America. * * *

If we can once give beauty its rights in the schools, we shall have done the greatest thing which we can do towards securing for our people a more beautiful public life.

EDWIN D. MEAD, FROM "A MORE BEAUTIFUL LIFE."

How shall our life, public and private, be raised to a higher plane? What better means can be used to inspire patriotism and chasten private life than the influence of those arts which embody the ideal? In youth the mind is most open to the nobler influences; and further, it is so true that it is trite to say that impressions then formed are most lasting. Moreover all classes mingle together in the public school. * * *

In a decorated schoolroom it is the conscious, cumulative influence which the pupils will feel, and for which it has been the despair of teachers to create a substitute from books and set lessons alone. * * *

Pictures and statuary,—the principal kinds of adornment proposed,—are among the best means of cultivating the taste or the power of apprehending the beautiful. * * *

INTRODUCTORY NOTES (Continued).

Surround young people during school hours with pictures and statuary, set off by tinted walls and ceilings, and the silent beauty irradiating therefrom will quicken and purify the taste without encroaching upon school time or in any way interfering with school work. * * *

FROM THE PAMPHLET OF THE PUBLIC SCHOOL ART LEAGUE OF AMERICA.

We urge, first of all, that the school buildings be of good architecture, attractive without, and worthy to receive adornment within.

We would decorate the corridors, rooms and halls, with reproductions of the masterpieces of art,—photographs, casts, and, should our means ever permit, with the more costly works of art, selecting, arranging, and grouping according to the grade and mental range of the pupils concerned.

This movement, though still in its infancy, has already produced visible results, not only in Boston and in many other cities and towns in New England, but throughout the entire country, being taken up with a zeal which would seem incredible to those who see in art only a form of luxury.

THE BOSTON PUBLIC SCHOOL ART LEAGUE.

The joy that little children take in a beautiful picture, in a beautiful vase, or some exquisite color, calls for the warmest response on our part. It is to this innate love of the beautiful that we can safely trust ourselves in offering to children the best in art, and lest we should blunt this wonderful sensibility of theirs, we must take care to offer nothing less than the best. They are, many times, keen, though unknowing critics, and the more sordid, mean, and unwholesome their surroundings, the more eagerly will they turn to the light of beauty that is offered to them.

Great care should be taken in the selection of the picture that it may, in itself, be pleasing in composition and good in its values; effective in its general lines. It is by no means enough to present any reproduction of a good thing; it must be a good reproduction which is presented, or otherwise, however valuable the original may be in itself, the picture of it will not have art value.

REPORT OF THE BOSTON COMMITTEE ON DECORATION IN THE SCHOOLROOM.

This movement for a broader culture on the part of our future citizens is here, and here to stay; to remain unchallenged as a legitimate part of the education of our boys and girls.

A generation hence this movement will show fruition in an art-loving people imbued with a true taste, not alone a favored class of so-called art patrons, but a broad-minded American people, rich in a worthy civic taste, which neither knows wealth or poverty, nor recognizes race or creed.

Education in its broadest sense is conceived to be the training of the mind to see, to think, and to act; to the development of power, and not to the slavish working out of tasks. It means the bringing of broadening influences to bear upon the mind, and the development of a true culture which shall lead to wise, right living, and the attainment of a more beautiful public life. * * * This is the reason for the introduction of the study of literature based upon the masterpieces of the great authors; and this, if we are

consistent in our theory, is the reason for the introduction of art education with its all-uplifting influences, for wider appreciation of the artistic monuments of all the ages.

If we are to look to a greater appreciation of art reproductions and a more refined public taste in the citizens of the future, we must lay the foundations for that mental development in the public schools of to-day. We must surround the child, at least while in school, with walls which are clean and pleasantly tinted, and hung with appropriate art reproductions in photography or engraving.

J. FREDERICK HOPKINS,
DIRECTOR OF DRAWING, PUBLIC SCHOOLS, BOSTON, MASS.

With the various elements that we have to deal with in the mixed population of this country, it is quite time, as a matter of self-protection and from purely selfish motives, that we should use all the refining influences possible in order to promote good citizenship and insure proper respect for our institutions.

A proper interpretation of art to the children will throw wide open the doors of the past, and reveal the wealth and beauty of the ages.

HANNAH JOHNSON CARTER IN THE "JOURNAL OF EDUCATION."

We are all more or less moulded by our environment. Pictures of the noble men of history and the stately works of art wrought by the world's great masters stimulate the youth to the highest achievements in patriotic and faithful work. The scholars, by becoming accustomed to see what is high and pure in art, will unconsciously absorb its influence and learn to appreciate that which elevates and ennobles our lives. The result will be better work at their hands all through life, whether that work be at the bench, in the mart, or in the forum.

W. G. CORTHELL, IN AN ADDRESS AT QUINCY, MASS.

We may all well agree with Mr. Turner when he says that he believes "that the future of art in this country depends not so much upon the patronage and appreciation of the comparatively few who have means and leisure as upon the cultivation of good taste among the great mass of the people, made possible through a familiarity with beautiful and artistic things." By beautifying the surroundings of children in the schoolroom, they would thus become accustomed to what is good and true in art; they would unconsciously absorb its influence, and they would inevitably learn to appreciate true art almost intuitively. The result necessarily must be better architecture both in public buildings and in the homes of the people, and the exercise of a better taste in the embellishment of the same. The influence of these pictures and this statuary will inevitably tend to broaden the knowledge the children will acquire in their geography and history, stimulate their love for these studies, and in a marked degree influence their patriotic appreciation of our own country.

SALEM, MASS., SCHOOL REPORT FOR 1892.

Next to the introduction of "scientific temperance" teaching a few years ago, nothing has occurred, educationally, in fifty years, so significant as the beautifying of the schoolrooms by the placing of works of art on their walls. There is scarcely a city

INTRODUCTORY NOTES (Continued).

or town of any size in New England that has not one or more genuinely beautiful school buildings, because of numerous works of art, and this without the appropriation of a dollar from the public treasury. To attempt to name the schools or even the cities that have made a record would be to make invidious comparisons. Nor should it be understood that this is in any sense confined to New England, for Denver and St. Louis and other cities have records not to be challenged by any New England cities; but, possibly, the adornment is more universal here than in any other section.

JOURNAL OF EDUCATION, NOV. 11, 1897.

The aesthetic sense is the center and dominating spiritual sense in childhood, and many mature persons never rise above it. While the relations of utility and morality are yet unseen, or in embryo, "the aesthetic relations make their appeal" to the child "and find a warm and sympathetic reception." * * *

Art works must be brought into our schools for most children if they are to be reached at all. It is not enough that children shall occasionally see art works in picture galleries or art museums; and even in schools art works will be comparatively useless unless explained by the teachers.

Their introduction will make schools more attractive and joyful for the children. This pleasure will react favorably on all school work, and ultimately on the characters of the children.

Their introduction would help reveal to many children their own spiritual nature —their highest qualities, of the existence of which they are not now even aware. Before children can aspire they must have ideals. They must know of beautiful works they cannot easily produce and they must know of admirable persons of high character, heroic conduct. Every child must admire something or die spiritually. We say, then, in the language of another, "Stir his nature with admiration of beautiful things, and you give him not merely a new pleasure, but also new fellow creatures, able like himself to admire. Enable him to enjoy a picture which he could not make and he feels vaguely that among his fellow creatures are people of higher powers than his own, and his conception of life rises to a higher level. It is no exaggeration to say that to enable a child who has never felt it before to feel joy in the beauty of nature and art is to give him a new earth and a new heaven."

DR. LANGDON S. THOMPSON,
SUPERVISOR OF DRAWING, JERSEY CITY, NEW JERSEY.

I believe that the right use of art in elementary schools will effect an improvement in the taste of English work-people and employers, which all persons conversant with English manufactures know to be very desirable; that it will reveal to many children who live in the crowded parts of large towns some of the highest qualities of their own nature and that of their fellow creatures, of the existence of which most children, and many also of those who live in pleasanter places, are not aware. * * *

If a child is led in school, as he easily may be by a few words spoken by his teacher, to notice the form and color of a flower in a picture, or the forms and colors in a picture of landscape, and to find a little pleasantness in them, he will be sure to notice with pleasure the next flower or place of the kind he meets with, and pleasure in the

INTRODUCTORY NOTES (Continued).

thing will make him care more for the picture, and will give meaning to the name when he next reads it in a book, and thus will begin for him that interaction of art, literature, and nature, to which each of the three owes most of its power to give us ennobling pleasure.

T. C. HORSFALL, IN AN ADDRESS IN LONDON, ENGLAND, BEFORE THE INTERNATIONAL CONFERENCE ON EDUCATION, 1884, ON "THE USE OF PICTURES IN ELEMENTARY SCHOOLS."

To know about the good lives lived by others tends to incite us to live good lives ourselves, and pictures offer us the means of gaining much knowledge of such lives. For great and good men and women, and events in their lives, have in many ages been amongst the subjects which artists have delighted to hold up for admiration; and though a portrait of a man or a picture of an event in his life can by itself give us little information, unless we hear or read something about him, yet, providing we gain some knowledge by hearing or reading, pictures have great power in enabling us to realize that the man's greatness or goodness consisted chiefly in the conquest of just such weaknesses as beset us, and of enabling us to realize and to remember the quality of his life.

T. C. HORSFALL, IN HANDBOOK TO ART MUSEUM, MANCHESTER, ENGLAND.

Last Christmas vacation a crowded city schoolroom in a tenement house section was taken by a little company of women, disinfected and thoroughly cleaned. The room was painted a soft red, and on the wall in front of the children's desks two good pictures were hung, large enough for all the sixty pairs of eyes to see—alas! that there should ever be more than thirty in a room! and over the teacher's desk between the pictures was placed a cast of the marvelous Greek horsemen from the Parthenon frieze. The little children, from eight to ten, came wonderingly back to their new room—their "Sunday room," they said. They could not work the first day for the surprise and joy of it; so their teacher told them to write her a letter, to tell her how they liked it. "Dear Teacher," wrote the first, "I promise you never to stick pins into Johnny any more;" and another boy said, "I won't play hooky again, never all the year." A little girl wrote "I'll ask my mother to let me wear my good dress to-morrow." What if they insist upon tenderly calling the superb Greeks "Washington's Army Crossing the Delaware?" What matter as long as young eyes are trained to see, and young hearts to love elevated beauty.

ALICE FREEMAN PALMER, IN THE "INDEPENDENT."

Look to the environment of the child, and you are laying the corner stone of an intellectual nation.

Beauty, which is the natural food of the healthy imagination, should be sought after by every one who wishes to achieve the great end of existence, that is, to make the most of himself. If it is true, as we have just remarked, that man liveth not by books alone, it is also true that he liveth not by knowledge alone. Poetry, painting, music, the fine arts generally, which delight to manifest the sublime and the beautiful in every various aspect and attitude, fall under the category not of an accidental accomplishment, but of an essential and most noble blossom of a cultivated soul.

JOHN STUART BLACKIE.

NOTES ON SCHOOLROOM DECORATION.

In the endeavor to make the schoolroom more attractive, first attention should be given to the walls. Glaring white walls are not only inartistic, but injurious to the eyes, straining and weakening them through the reflection of strong, white light.

Walls are sometimes painted a dull, uninteresting color which is positively depressing, and whose chief merit would seem to be that it does not readily show dirt. If proper thought be given to the matter, and it be placed in skilled hands, it will cost little more to make the room not only bright, cheerful and attractive, but artistic.

Each room should be treated for itself, according to its exposure. A room filled with sunlight most of the day may have its wall tints of cooler tones, as greenish or bluish grays, of varying depths, according to the amount of light; whereas a room into which the sunlight seldom or never enters, should receive warmer treatment, the depth of color depending on the amount of light. It should be remembered that the warmer colors are more exciting, and consequently more fatiguing to the eyes. They should never be used in very great strength for the walls of class rooms. To the light tints or low tones generally used there can be no objection.

The prevailing color in the wood work of the class room should be the key note for the color scheme of the walls. If the wood work be of oak, ash, or other light wood, to be finished without paint, and to receive a slight stain or filler before varnish to give it a richer tone, the walls may be a creamy color, the frieze above the picture moulding being of a deeper tone, and possibly decorated with good and appropriate design.

The ceiling should be a lighter tone than the walls. If there be ornamental metal ceilings, so much used just now, opportunity presents itself to give added decorative effect by the use of different tones of the prevailing color in the room, or of harmonizing color, in emphasizing slightly some of the leading lines or parts of the relief ornament.

When the wood work of the class room is of cherry in natural finish, or of other wood of a reddish tone, the walls may be a light salmon color, or a light tone of terra cotta or other tint of red, the depth of tone depending upon the amount of sunlight in the room. When the wood work is painted, the color used should determine the color of walls, ceiling and other fittings, either lighter tones of the same color or of a complementary color being employed. A rich, low toned olive green may be used for the wood work, the wall being of a buff yellow, with a frieze of a tint of red-orange of harmonizing tone. If the room be on the cool side of the house, with no sunlight, a reddish buff or a light tone of russet or terra cotta may be used for the walls; and if the room has much sunlight, a cool effect may be obtained by using for the walls a light tone of green or olive gray.

The picture moulding may be finished in a tone to harmonize with the walls, or it may be of the same finish as the wood work.

The window shades should be selected with reference to the general color tone of the room.

Wall registers should be painted or enameled the same color as the wall, and never be of the unsightly black so often seen, creating a most discordant note.

The blackboards are usually the most difficult features to manage in any scheme of decoration. When the building is already fitted and occupied, the only plan seems to be to have hangings of appropriate material and color, to be kept drawn when the blackboards are not in use. This can be arranged by having a small curtain rod to extend the length of the board, supported by brackets at the ends, and if necessary, in the middle. The hangings should be suspended by ring-hooks, allowing them to slide readily, or to be quickly taken off for cleaning. A shelf might be placed at the top of the blackboard, extending its full length, on which casts, or vases of beautiful form and color, could be placed.

Where a new building is being planned, it may be possible to obtain blackboards that will not be out of harmony with the decoration of the room. If composition blackboards be used, it is possible to have coloring matter mixed with the composition so as to give a tone desired, or at least something less objectionable than the usual black.

Picture frames should be simple, and such as will not be out of harmony with the prevailing color of the room; but more especially each frame should be carefully selected with reference to the color tone, character and size of the picture.

If the casts selected for schoolroom decoration are of ivory finish, they will, as a rule, be in better harmony with any color scheme likely to be used, and can be more readily cleaned.

In the decoration of assembly halls, or hallways, deeper or stronger and richer color may be employed for the walls, and large casts of statuary or bas-reliefs can be used with striking effect.

The size of the pictures used should be determined by the size of the room or wall space available, and the general effect of the room with its decorations should be simple, quiet, harmonious, and satisfying.

SAMPLE OF OUR BLACK AND WHITE PRINTS.

Our Black and White Prints are all made from original photographs. Most pictures of this kind are made from second reproductions or engravings, thus losing the finer details of the picture.

Academy of St. Luke, Rome.

Baby Stuart,

Raffaello Canivari, (1791-1876).
Study after Van Dyke, (1599-1641.)

NOTE—Owing to the light weight of the paper, this print is much inferior to our series of Black and White Prints

List of Black and White Prints given to advance subscribers with this catalogue and representing largely our secondary exhibits.

We supply these 100 prints and this catalogue for $1.50. The catalogue alone $1.00. The 100 prints, $1.00.

PAINTINGS.

Adan, Emile,
The Close of Day.

Alma-Tadema, Lorenz,
A Reading from Homer.

Angelico, Fra Giovanni da Fiesole,
The Angel with the Trumpet.

Bastien-Lepage, Jules,
Joan of Arc listening to the Heavenly Voices.

Bonheur, Rosa,
Ploughing.
Shepherd and Sheep.

Botticelli, Alessandro, or Sandro,
The Virgin, Infant Jesus and St. John.

Breton, Jules Adolphe,
The Song of the Lark.

Burne-Jones, Sir Edward,
The Golden Stairs.

Canevari, Raffaello,
Study of a child; after Van Dyke's "Baby Stuart."

Corot, Jean Baptiste,
A Morning Landscape; the Dance of the Nymphs.
Landscape.
Fording the Stream.

Correggio, Antonio Allegri da,
The Night; the Adoration of the Shepherds.

Dagnan-Bouveret, Pascal Adolphe Jean,
Madonna and Child.

Defregger,
Madonna and Child.

Delaroche, Paul,
The Princes, sons of Edward IV. in the Tower.

Dicksee, Margaret J.
The Child Handel.

PAINTINGS
(Continued.)

Dupre, Julien,
The Meadow.
Resting in the Pasture.

Dyck, Anton Van,
Portrait of Van Dyck.
Portrait of three children of Charles I.

Elsley, Arthur J.,
* Goodbye.
* Wait a Minute.

Gardner, Elizabeth,
Two Little Mothers.

Guido Reni.
Aurora.

Greuze, Jean Baptiste.
The Broken Pitcher.

Hoffman,
Christ in the Temple.
Head of Christ.

Holbein, Hans (the younger),
Madonna and Child.

Jaeger, C.,
Mozart.

Landseer, Sir Edwin,
King Charles Spaniels.

Laugee, Georges,
A Shower.

Le Brun, Madame Elizabeth Louise Vigée,
Portrait of Madame Le Brun and her daughter.

Lerolle, Henri,
In the Country (The Shepherdess).

Lorraine, Claude,
The Ford.

Melozzo da Forli,
Angel with Mandolin.
Angel with Violin.

Mesdag, Hendrik Willem,
Night ; Marine.

* In the catalogue as illustrations, and not supplied separately.

PAINTINGS
(Continued.)

Michelangelo Buonarotti,
The Delphic Sibyl.

Millet, Jean Francois,
The Gleaners.
Feeding her Birds.
The Shepherdess.

Murillo, Bartolome Esteban,
St. Anthony of Padua and the Infant Jesus.
The Immaculate Conception.

Raphael Sanzio,
Sistine Madonna.
Madonna of the Chair.

Rembrandt van Ryn,
Head of an Old Man.
Portrait of Rembrandt.

Reynolds, Sir Joshua,
Angels' Heads.

Richter, Gustav,
Queen Louise.

Rubens, Peter Paul,
Child with Bird.

Ruysdael, Jacob Van,
The Forest of Oaks.
The Hunt.

Sargent, John,
Section of the "Frieze of the Prophets."

Sperling, H.,
* Saved.

Titian or Tiziano,
Portrait of Titian.

Troyon, Constant,
Oxen going to labor; Morning.

Van Marcke,
The Water Gate.

Velasquez, Diego Rodriguez de Silva y,
Equestrian Portrait of Don Baltazar Charles.

* In the catalogue as an illustration, and not supplied separately.

PAINTINGS
(Continued.)

Vinci, Leonardo da,
Mona Lisa, (La Joconde.)
Portrait of Leonardo da Vinci.

Wagrez, Jacques Clement,
Joan of Arc and the Heavenly Voices.

Watts, George Frederic,
Sir Galahad.

ARCHITECTURE

Egyptian,
The Pyramids and Sphinx.
Island of Philae, and Temple.

Greek,
The Parthenon, view from the end.
The Erechtheum and Porch.

Roman,
The Arch of Constantine.
The Roman Forum; general view.

Byzantine and Romanesque,
Church of St. Mark, Venice; facade.

Saracenic,
The Alhambra; Court of Lions.

Gothic,
Cathedral of Notre Dame; facade.
Cathedral of Milan.
Cologne Cathedral; front.
The Grand Canal; Venice.
Cathedral of Lincoln; southwest view

Renaissance,
St. Peter's.

Miscellaneous,
Shakespeare's House.
Anne Hathaway's Cottage.

SCULPTURE

Venus of Melos.
Victory of Samothrace.
Moses, (Michelangelo.)

DRAWINGS OF THE OLD MASTERS.

Particularly valuable to Drawing Teachers and as examples for study by pupils.

Correggio, (Antonio Allegri),
Head of a Young Girl.

Durer, Albert,
Head of an Old Man with a Long Beard.
Study of Joined Hands.

Dyck, Anton Van,
Bust of a Child.

Gainsborough, Thomas,
Portrait of Gainsborough.

Lorraine,
Landscape with Figures and Cattle.
Landscape from "Book of Truth."

Michelangelo Buonarotti,
Profile Study of a Man sitting and bending a stick.

Millet, Jean Francois,
The Knitter.
A Woman with a Pitcher.

Raphael Sanzio,
Head of an Old Man; study for the "Transfiguration."

Rembrandt Van Ryn,
Seated Male Figure.
An Old Woman Seated Spinning.

Reynolds, Sir Joshua,
Bust of a Woman.

Rubens, Peter Paul,
Draped Female Figure, seated.

Sarto, Andrea del,
Figure of a Young Man.

Velasquez, Diego Rodriguez de Silva y,
Head of a Laughing Boy.

Vinci, Leonardo da,
Head of a Young Woman; copy of a drawing in the Louvre.

PAINTINGS.

Abbey, Edwin A.

Philadelphia, 1852.

MODERN.

Quest of the Holy Grail.
(Boston Public Library.)

					Price.	Size.	Grade.	
††	1	(1)	The Vision,	Platinum Print	$3 50	12½x10	G	H
	2	(2)	Oath of Knighthood,	" "	3 50	10x14	G	H
	3	(3)	Round Table of King Arthur	" "	7 50	10x29	G	H
	4	(4)	The Departure,	" "	6 00	10x23	G	H
	5	(5)	Castle of the Grail,	" "	11 00	10x38	G	H

Adan, Emile.

Paris, 1839.

MODERN.

	6	Ferryman's Daughter, - - -	4 00	III		G	H
		Salon, 1883; Luxembourg Gallery, Paris.					
††	7*	Close of Day, - - - -	4 00	III	P	G	
	8	Before the Festival, - - -	4 00	III	P		
	9	Return from the Vintage, - - -	4 00	III	P		
	10	Eventide, - - - -	4 00	III	P		
††	11*	Summer Eve, - - - -	4 00	III	P	G	
	12	Returning from the Fields, - -	4 00	III	P		
	13	Across the Fields, - - - -	4 00	III	P	G	
	14*	In the Hay, - - - -	4 00	III	P	G	

Albertinelli, Mariotto.

Florence, 1474-1515.

FLORENTINE SCHOOL.

15	Visitation of the Virgin to St. Elizabeth -	4 00	III		G	H
	Uffizi Gallery, Florence.					
16	Detail of 15 - - - -	4 00	III		G	H

Alexander, John W.

Allegheny City, Pennsylvania.

MODERN.

The Evolution of the Book.
Decoration in the Library of Congress.

18	(1)	The Cairn,	Platinum Print	2 50	7½x13	G	H
19	(2)	Oral Tradition,	" "	2 50	7½x13	G	H
20	(3)	Egyptian Hieroglyphics,	" "	2 50	7½x13	G	H
21	(4)	Picture Writing,	" "	2 50	7½x13	G	H
22*	(5)	The Manuscript Book,	" "	2 50	7½x13	G	H
23	(6)	The Printing Press,	" "	2 50	7½x13	G	H

* The sizes given in this catalogue are only approximate.

Allegri; see Correggio.

Allori; see Bronzino.

Alma-Tadema, Lawrence.

West Friesland, Holland, 1836.

MODERN.

			Price.	Size.	Grade.
	24	Sappho, Photogravure, - - -	$5 00	11x19½	H
	25	Same subject, Photograph - - -	15 00	II	H
††	26**	A Reading from Homer, Photogravure	12 00	16x38	G H
	27	Same subject, Photograph - -	4 00	I	G H
	28	Spring, Photogravure - - -	16 50	35½x18	G H

Amerighi; see Caravaggio.

Angelico, Fra Giovanni da Fiesole,

Vicchio di Mugello, 1387-1455.

FLORENTINE SCHOOL.

	29*	Virgin and Infant Jesus Surrounded by Saints and Angel Musicians, - - Uffizi Gallery, Florence.	15 00	II	P G H
	30	Same subject, - - - -	4 00	III	P G H
††	31**	Angel with Trumpet, - - - Detail of 29.	4 00	III	P G H
†	32*	Angel with White Tambourine, - - Detail of 29.	4 00	III	P G H
†	33*	Angel with Flageolet, - - - Detail of 29.	4 00	III	P G H
†	34*	Angel with Violin, - - - - Detail of 29.	4 00	III	P G H
†	35*	Angel with Red Tambourine, - - Detail of 29.	4 00	III	P G H
†	36*	Angel with Trumpet, - - - Detail of 29.	4 00	III	P G H
†	37*	Angel with Drum, - - - Detail of 29.	4 00	III	P G H
†	38*	Angel with Zither, - - - - Detail of 29.	4 00	III	P G H
	39	Angel with Reed Organ, - - Detail of 29.	4 00	III	P G H
	40	Angel in Prayer, - - - - Detail of 29.	4 00	III	P G H
	41	Angel with Crossed Hands, - - Detail of 29.	4 00	III	P G H
	42	Angel with Cymbals, - - - Detail of 29.	4 00	III	P G H
	43	Coronation of the Virgin, - - Uffizi Gallery, Florence.	15 00	II*	H
	44	Same subject, - - - -	4 00	III	H
	45	Madonna with Infant and Saints, - Academy of Fine Arts, Florence.	4 00	III	G H
	46	Paradise; detail of the Last Judgment, - Academy of Fine Arts, Florence.	4 00	III	P G H

Aublet, Albert.

Paris. 1851.

MODERN.

			Price.	Size.	Grade.
†	47*	Little Sailors, - - - -	4 00	III	P

Barbarelli; see Giorgione.

Barbieri; see Guercino.

Barillot, Léon.

Montigny-lez-Metz, 1844.

MODERN.

†	48*	Autumn in Lorraine, - - -	$4 00	III	G H

Barocci, Federigo Fiori.

Urbino, 1528-1612.

ROMAN SCHOOL.

	49*	Portrait of Prince Frederick of Urbino as a Child, Pitti Gallery, Florence.	4 00	III	P

Barth, Ferdinand.

Partenkirchen, 1842.

MODERN.

†	50	Choosing the Casket; scene from The Merchant of Venice, Photogravure, -	12 00	20x29½	H
	51	Same subject, - - - -	4 00	13¼x19⅝	H

Bartolommeo, Fra di Paolo del Fattorino.

Savignano, 1475-1517.

FLORENTINE SCHOOL.

	52	Prophet Isaiah, - - - - Uffizi Gallery, Florence.	4 00	III	H
	53	St. Mark, - - - - - Pitti Gallery, Florence.	4 00	III	G H
	54	Holy Family, - - - - Borghese Gallery, Rome.	4 00	III	P G
	55	Virgin and Child, - - - - Hermitage Museum, St. Petersburg.	4 00	III	P G H

Bastien-Lepage, Jules.

Damvillers, 1848; Paris, 1884.

MODERN.

††	56*	Joan of Arc Listening to the Heavenly Voices, Metropolitan Museum of Art, New York.	15 00	II	P G H
	57	Same subject, - - - -	4 00	III	P G H

Bazzi; see Sodoma.

Becker, Carl.

Berlin, 1820.

MODERN.

		Price.	Size.	Grade.
58*	Charles V. at Fugger's, Photograph, -	$15 00	II	H

Beeldemaecker, Adriaen.

The Hague, 1630-1710.

DUTCH SCHOOL.

59*	Hunters with Dogs, - - - Museum, Amsterdam.	4 00	III	P G H

Bellini, Gentile.

Padua, 1426; Venice, 1507.

VENETIAN SCHOOL.

60*	Portraits of Two Men; (Gentile and Giovanni Bellini)? - - - - Louvre, Paris.	4 00	III	H

Bellini, Giovanni.

Venice, 1428-1516.

VENETIAN SCHOOL.

61	Madonna, - - - - Royal Museum, Berlin.	4 00	III	P G H
62	Portraits of Two Young Venetian Noblemen; (School of Bellini.) - - - Royal Museum, Berlin.	4 00	III	H
63	Doge Leonardo Loredano - - National Gallery, London.	4 00	III	H
64	Same subject, Photogravure, - -	5 00	14x18	H
65	Portrait of Bellini, - - - Gallery of the Capitol, Rome.	2 00	IIII	H

Benner, Jean.

Mulhouse, Alsace, 1836.

MODERN.

66	Chill of Autumn, - - - -	4 00	III	P G H

Benson, Frank Weston.

Salem, Mass., 1862.

MODERN.

			Price.	Size.	Grade.
The Graces.					
		Decoration in the Library of Congress.			
67	(1)	Aglaia, Platinum Print, -	2 50	10X10	G H
68	(2)	Thalia, " " - -	2 50	10X10	G H
69	(3)	Euphrosyne, " " -	2 50	10X10	G H
The Seasons.					
		Decoration in the Library of Congress.			
† 70	(1)	Spring, Platinum Print, - -	2 50	10X10	G H
† 71	(2)	Summer, " " - -	2 50	10X10	G H
† 72	(3)	Autumn, " " - -	2 50	10X10	G H
† 73	(4)	Winter, " " - -	2 50	10X10	G H

Berthelemy, Pierre.

Rouen, 1818.

MODERN.

74	Fishing Boat, - - - -	4 00	III	P G H
75	Fishing with Drag Net at Barfleur, -	4 00	III	P G H
76	Departure of Ships from the Port of Courcelles,	4 00	III	P G

Blackburn, Jonathan B.

77	Portrait of James Otis, Photogravure, -	$5 00	16½X21	G H

Blashfield, Edwin H.

New York, 1848.

MODERN.

The Progress of Civilization.					
		Decoration in the Library of Congress.			
79	(1)	Egypt, typifying Written Records; Judea, typifying Religion; Greece, typifying Philosophy; Platinum Print, - - - -	4 50	10X20	G H
80	(2)	Rome, typifying Administration; Islam, typifying Physics; The Middle Ages, typifying Modern Languages; Platinum Print, - -	4 50	10X20	G H
81	(3)	Italy, typifying the Fine Arts; Germany, typifying the Art of Printing; Spain, typifying Discovery; Platinum Print, - - - -	4 50	10X20	G H
82	(4)	England, typifying Literature; France, typifying Emancipation; America, typifying Science; Platinum Print,	4 50	10X20	G H
83		Human Understanding, Platinum Print, -	2 75	10½X20½	G H
		Decoration in the Library of Congress.			
84		Justice, Platinum Print, - -	3 50	7X20	G H
		A Mural Decoration in the Lawyer's Club, New York.			

Bodenhausen, Carl.

MODERN.

		Price.	Size.	Grade.
85	Nydia, Photogravure, - - -	5 00	III	G H
86	Same subject, - - - -	4 00	III	G H
† 87	Madonna, - - - - -	15 00	II	P G
88	Same subject, - - - -	4 00	III	P G
89	Same subject, Photogravure. - -	5 00	III	P G
90	Detail of 87, - - - -	15 00	II	P G
91	Same subject, - - - -	4 00	III	P G
92	Same subject, - - - -	3 00	IV	P G
93	Lurlei, - - - - -	4 00	III	G H

Bodenmuller, Friedrich.

Munich, 1845.

MODERN.

94	Beethoven's Sonata; Adagio, - -	4 00	III	G H

Boetzel, Ernest Philip.

Sarre-Union, ?

MODERN.

95	Portrait of Leon Gambetta, - -	4 00	III	H

Bol, Ferdinand.

Dordrecht, 1611; Amsterdam, 1680.

DUTCH SCHOOL.

96	Portrait of a Mathematician, - - Louvre, Paris.	4 00	III	H
97	Portrait of Bol, - - - - Royal Gallery, Dresden.	4 00	III	G H
98*	Mother and Children, - - - Museum, Amsterdam.	4 00	III	P* G H
99	Seven Regents of the Hospital, - - Museum, Amsterdam.	4 00	III	G H*
100	Portrait of Admiral de Ruyter, - - Royal Museum, The Hague.	4 00	III	G H

Bonheur, Rosa,

Bordeaux, 1822—1899.

MODERN.

††101*	Ploughing. - - - - Salon, 1849; Luxembourg Gallery, Paris.	$15 00	II*	P G H
102	Same subject, - - - -	4 00	III	P G H
103**	Detail of 101, - - - -	4 00	III	P G H
†104*	Loading Hay, - - - - Salon, 1855; Luxembourg Gallery, Paris.	15 00	II*	P G H
105	Same subject, - - - -	4 00	III	P G H

Bonheur, Rosa (Continued)

		Price.	Size.	Grade.
††106**	Shepherd and Sheep, Chantilly.	4 00	III	P G H
†107*	Flock of Sheep, Tedesco Collection.	4 00	III	P G
†108*	Yoke of Oxen, Tedesco Collection.	4 00	III	P G
109	American Mustangs, Tedesco Collection.	4 00	III	P G
110	Study of a Lioness, Tedesco Collection.	4 00	III	P G
111	A Herd on the Mountain, Tedesco Collection.	4 00	III	P G H
††112**	Sheep, Tedesco Collection.	4 00	III	P G H

Bonnat, Leon,

Bayonne, 1833.

MODERN.

113	Portrait of Thiers,	4 00	III	H
114	Portrait of Victor Hugo,	4 00	III	H
115	Portrait of Ferdinand de Lesseps,	4 00	III	H
116	Portrait of Puvis de Chevannes,	4 00	III	H

Bordone, Paris,

Treviso, 1500; Venice, 1570.

VENETIAN SCHOOL.

117	Portrait of a Man, Louvre, Paris.	4 00	III	H

Botticelli, Alessandro, or Sandro,

(Real Name, Alessandro di Mariano Filipe

Florence, 1447—1515.

FLORENTINE SCHOOL.

118*	The Magnificat, Louvre, Paris.	4 00	III	P G H
††119*	Virgin, Infant Jesus and St. John, Louvre, Paris.	15 00	II	P G H
120	Same subject,	4 00	III	P G H
121	Lucretia Tornabuoni, mother of Lorenzo de Medici, Stadel Museum Frankfort.	4 00	III	G H
122	Virgin, Infant Jesus and St. John, Stadel Museum, Frankfort.	4 00	III	H
123	Portrait of a young Florentine, Royal Museum, Berlin.	4 00	III	G H
124	Virgin and Child, National Gallery, London.	30 00	I	P G H

Botticelli, Alessandro or Sandro (Continued.)

		Price.	Size.	Grade.		
125	Same subject,	15 00	II	P	G	H
126	Same subject,	4 00	III	P	G	H
127	Same subject, Photogravure,	5 00	14x18	P	G	H
††128*	Virgin and Child Crowned by Angels, Uffizi Gallery, Florence.	30 00	I	P		
††129	Same subject,	4 00	III	P		
130**	Detail of 128 showing Angels,	4 00	III	P	G	H
131*	Virgin with Infant Jesus and Angels, Uffizi Gallery, Florence.	30 00	I	P	G	H
132	Same subject,	4 00	III	P	G	H
133**	Detail of 131, the Angels,	4 00	III	P	G	H
†134**	Detail of 131,	4 00	III	P	G	H
135	Power, Uffizi Gallery, Florence.	4 00	III		G	H
136*	Virgin and Child under a Portico, Uffizi Gallery, Florence.	4 00	III	P	G	H
†137*	Spring, Academy of Fine Arts, Florence.	70 00	I		G	H
138	Same subject,	15 00	II		G	H
139*	Same subject,	4 00	III		G	H
††140**	The Three Graces; detail of 137,	15 00	II		G	H
141	Same subject,	4 00	III		G	H
142	Virgin, Infant Jesus, St. John and Angels, Borghese Gallery, Rome.	4 00	III	P		

Bouguereau, William Adolphe,

La Rochelle, 1825.

MODERN.

†143*	The Blind Homer, Platinum Print, The Leighton Gallery, Milwaukee.	$5 00	14½x18			H
144	Breakfast,	4 00	III	P		
145	A Shepherdess,	4 00	III	P	G	
146	The Lesson,	4 00	III	P		
147	Madonna; Our Lady of the Angels,	15 00	II	P	G	H
148	Same subject,	4 00	III	P	G	H
149	The Mulberries,	4 00	III	P		
150	Madonna; detail of No. 147,	4 00	III	P	G	H
†151*	The Broken Pitcher,	4 00	III	P	G	
††152*	Innocence, Salon, 1896.	15 00	II	P		
††153	Same subject,	4 00	III	P		
†154**	Detail of 152,	15 00	II	P		
155	Same subject,	4 00	III	P		
156	Luncheon, Salon, 1896.	4 00	III	P*	G	
157	An Agreeable Burden, Salon, 1896.	4 00	III	P		
158	Portrait of Bouguereau, Salon, 1896.	4 00	III			H

Braith, Anton,

Biberach, 1836.

MODERN.

		Price.	Size.	Grade.
†159	Return of the Flock, - - -	4 00	III	P G

Brascassat, Jacques-Raymond,

Bordeaux, 1804; Paris, 1867.

FRENCH SCHOOL.

160	Landscape, - - - - - - Louvre, France.	4 00	III	P G

Bray, Jan de

Harlem ?—1697.

DUTCH SCHOOL.

161*	Regents of the Hospital for Poor Children, Museum, Harlem.	4 00	III	P G

Bremen; see Meyer.

Breton, Emile Adélard,

Courrieres, 1831. (?)

MODERN.

162	Sunset at Sea, - - - -	4 00	III	P G H

Breton, Jules Adolphe,

Courrieres, (Pas-de-Calais), 1827.

MODERN.

††163*	Song of the Lark, - - - -	4 00	III	P G H
†164*	Return from the Fields, - -	15 00	II	P G
165	Same subject, - - - -	4 00	III	P G
166	Weeders, - - - -	15 00	II	P G
167	Same Subject, - - - -	4 00	III	P G
†168*	Close of Day, - - - -	15 00	II	P G H
169	Same subject, - - - -	4 00	III	P G H
170	Central Group of 168, - - -	4 00	III	P G
171*	The Gleaner, - - - -	4 00	III	P G
172	Day's Labor Done, - - -	4 00	III	P G
173	The Last Gleaners, - - - - Salon, 1895.	4 00	III	G
174*	The Gleaner, - - - - Salon, 1877; Luxembourg, Paris.	15 00	II	P G H
175	Same subject, - - - -	4 00	III	P G H

Breton, Virginie Demont,

MODERN.

		Price.	Size.		Grade.
††175A	The Twins, Platinum Print, - -	4 00	14x11¼	P	

Bridgman, Frederick Arthur,

Tuskegee, Alabama, 1847

MODERN.

176*	Music of Olden Times, - - - Salon, 1894.	4 00	III	G	H
177*	Women of Algiers, - - -	4 00	III	G	H

Bronzino, Agnolo,

(Real name, Agnolo di Cosimo Allori).

Monticelli, 1502—1572.

FLORENTINE SCHOOL.

178	Portrait of a Knight, - - - Borghese Gallery, Rome.	4 00	III		H

Buonarotti; See Michelangelo.

Burgel, Hugo,

MODERN.

†179*	Dawn, Photogravure, - - -	5 00	13½x19½	P	G	H

Burne-Jones, Sir Edward,

Birmingham, 1833—1898.

ENGLISH SCHOOL.

††180*	The Golden Stairs, - - -	18 00	16x37		G	H
181	Same subject, - - - -	6 00	12½x23½		G	H
††182	Hope, Platinum Print, - - -	5 00	12½x23½		G	H

Cabanel, Alexander,

Montpellier, 1824; Paris, 1889.

MODERN.

183	A Noble Venetian Lady of the 16th Century,	4 00	III		G	H

Cagnacci, Guido,

Castel Sant' Arcangelo, 1601; Vienna, 1681.

BOLOGNESE SCHOOL.

184	A Sibyl, - - - - Borghese Gallery, Rome.	4 00	III		G	H

Caliari; see Veronese.

Canevari, Raffaello,

1791—1876.

ITALIAN SCHOOL.

		Price.	Size.		Grade.
††185*	Baby Stuart; Study of a Child; after Van Dyck, Academy of St. Luke, Rome.	4 00	III	P	

Cano, Alonzo,

Grenada, 1607—1667.

SPANISH SCHOOL.

186	The Apostle Paul, - - - Royal Gallery, Dresden.	4 00	III		G H

Caravaggio, Michelangelo da,

(Real name, Michelangelo Amerighi).

Caravaggio, 1569; Porto Ercole, 1609.

NATURALIST.

187	Portrait of Olof of Vignacourt, Grand Master of Malta; in armor, with page, - - Louvre, Paris.	4 00	III		G H
188	Lute Player, - - - - Lichtenstein, Vienna.	4 00	III		G H

Cardi, Ludovico,

Cigoli. 1559; Rome, 1613.

FLORENTINE SCHOOL.

189	St. Francis of Assisi, - - - Louvre, Paris.	4 00	III		H

Carucci: See Pontormo.

Carolus-Duran, Charles Auguste Emile.

Lille, 1837.

MODERN.

190	Portrait of the Countess of V—— -	$4 00	III		G H
†191*	Portrait of Gounod, - - -	4 00	III		H
192	Portrait of a Child, - - -	4 00	III	P	G
†193*	Golden Dawn, - - - - Salon, 1894.	4 00	III		G H

Carracci, Annibale.

Bologna, 1560; Rome, 1609.

ECLECTIC SCHOOL.

		Price.	Size.	Grade.
194	Madonna of the Cherries, - - Louvre, Paris.	4 00	III	P G
195	Sleep of the Infant Jesus, - - - Louvre, Paris.	4 00	III	P H
196	The Hunt, - - - - Louvre, Paris.	4 00	III	H

Carracci, Antonio.

Venice, 1583; Rome, 1618.

BOLOGNESE SCHOOL.

197	The Lute Player, - - - - Royal Museum, Vienna.	4 00	III	H

Carracci, Lodovico.

Bologna, 1555-1619.

BOLOGNESE SCHOOL.

198	Madonna and Child, - - - Louvre, Paris.	4 00	III	G H

Champaigne, Phillippe de.

Brussels, 1602; Paris, 1674.

FLEMISH SCHOOL.

199	Full length Portrait of Cardinal Richelieu, Louvre, Paris.	4 00	III	H

Champney, J. Wells.

Boston, 1843,

MODERN.

200	Portrait of a Child, Platinum Print, - Pastel after a painting by Gainsborough in the National Museum, London.	6 00	15x20	G H

Chantron, Alexander Jacques.

Nantes,

MODERN.

201*	Child with Flowers, - - - Salon, 1894.	4 00	III	P

Chardin, Jean Baptiste Simeon.

Paris, 1699-1779.

FRENCH SCHOOL.

		Price.	Size.	Grade.
202	The Blessing, - - - - Louvre, Paris.	$4 00	III	P G
203	After School, - - - - Louvre, Paris.	4 00	III	P G
204	The Cook, - - - - - Lichtenstein Gallery, Vienna.	4 00	III	P G H
205	Preparing Breakfast, - - - Lichtenstein Gallery, Vienna.	4 00	III	P G H

Chavannes, see Puvis de Chavannes.

Cimabue, Giovanni Gualtieri.

Florence, 1240-1302.

FLORENTINE SCHOOL.

206	St. Cecilia, - - - - - Uffizi Gallery, Florence	4 00	III	H

Cione, see Verrochio.

Cipriani, N.

MODERN.

207	The Grand Canal, Venice, - -	4 00	III	G H

Claude Gellée; see Lorraine.

Claus, W. A. J.

Mainz, Germany, 1862.

MODERN.

††208*	Innocence, Platinum Print, - -	5 00	14½x18	G H

Commans, F. H.

MODERN.

209	Madonna and Child, - - -	4 00	III	P G
210	St. Joseph, - - - - -	4 00	III	P G

Constable, John.

East Bergholt, 1776; London, 1837.

ENGLISH SCHOOL.

211	A Country Road, - - - National Gallery, London.	4 00	III	G H
212	The Farm, - - - - - National Gallery, London.	4 00	III	P G H

Copley, John Singleton.

Boston, 1737; London, 1815.

MODERN.

		Price.	Size.	Grade.
213	Samuel Adams, - - - Museum of Fine Arts, Boston.	$5 00	16½x20½	G H
214	General Joseph Warren, - - -	5 00	17x20½	G H

Corot, Jean Baptiste.

Paris, 1796-1875.

FRENCH SCHOOL.

††215**	Morning Landscape; Dance of the Nymphs, Louvre, Paris.	15 00	II	G	H
216	Same subject, - - . -	4 00	III	G	H
††217*	Landscape, - - - - Louvre, France.	15 00	II	G	H
218	Same subject, - - - -	4 00	III	G	H
219	A Souvenir of Castle Gondolfo, - Louvre, Paris.	4 00	III	G	H
220	Lion Park at Port Marly, - - - Collection of G. Rodrigues.	4 00	III	G	H
221	The Great Oak, Fontainebleau, - Brun Collection.	4 00	III	P G	H
222	Nymphs playing with a Tiger, - - Brun Collection.	4 00	III	G	H
223	Orpheus leading Eurydice, - -	4 00	III	G	H
214	The Wagon, - - - -	4 00	III	G	H
225*	A Hillside Road, - - - Collection of H. Vever.	4 00	III	P G	H
††226**	Fording the Stream, Ville D'Avray, - Collection of H. Vever.	4 00	III	P G	H
227	Gathering Fagots, - - -	4 00	III	P G	H
†228**	The Ford, - - - - - Collection of H. Vever.	15 00	II*	P G	H
229	Same Subject - - - -	4 00	III	P G	H
†230*	Crossing the Ford, - - - - Collection of Durand-Ruel.	15 00	II	P G	H
231	Same subject, - - - -	4 00	III	P G	H
232	The Dunes of Zuydcote, - - - Collection of Durand-Ruel.	4 00	III	P G	H
†233*	Orpheus, - - - - Collection of Durand-Ruel.	4 00	III	P G	H
234	The Angler, - - - - Collection of Durand-Ruel.	4 00	III	P G	H
235	Morning on the Pond, - - Collection of Durand-Ruel.	4 00	III	P G	H
†236*	Evening Dance of the Nymphs, - - Collection of Arnold and Tripp.	4 00	III	P G	H
237*	The Ferryman, - - - Collection of Arnold and Tripp.	4 00	III	P G	H
†238*	Morning on the Lake, - - - Collection of Arnold and Tripp.	4 00	III	P G	H

Corot, Jean Baptiste, (Continued)

		Price.	Size.	Grade.
239	Lake Albano, Italy - - - Collection of Arnold and Tripp.	4 00	III	P G H
240	Dante and Virgil, - - - - Collection of G. Rodrigues.	4 00	III	H
†241*	The Lake, - - - - Collection of Count Fressinet.	15 00	II	P G H
242	Same subject, - - - -	4 00	III	P G H
†243*	A Morning in Italy, - - - Collection of Arnold and Tripp.	4 00	III	P G H
244	Overhanging Tree - - - Collection of Arnold and Tripp.	4 00	III	P G H
245	Goatherd, - - - - Collection of Arnold and Tripp.	4 00	III	P G H
246*	Bend of the River Seine at Port Marly, - Collection of G. Rodrigues.	4 00	III	P G H
247*	Country - - - - Collection of H. Gallice.	4 00	III	P G H
248	Garden Lake, - - - - Collection of G. Lutz.	15 00	II	P G H
249	Same Subject, - - - -	4 00	III	P G H

Correggio, Antonio Allegri da.

(Real Name, Antonio Allegri.)

Correggio, 1494-1534.

LOMBARD SCHOOL.

††250*	The Night; Adoration of the Shepherds, Royal Gallery, Dresden.	15 00	II*	P G H
251	Same subject, - - - -	4 00	III	P G H
††252**	Detail of 250; Virgin and Child, - -	4 00	III	P* C H
253*	Virgin and Child, - - - Royal Gallery, Dresden.	4 00	III	P* G
254	Correggio's Physician, - - - Royal Gallery, Dresden.	4 00	III	H
255*	St. Margaret; (School of Correggio), Royal Gallery, Dresden.	4 00	III	P G H
256	Ganymede, - - - - - Royal Museum, Vienna.	4 00	III	P G
257	Virgin Adoring Infant Jesus, - - Uffizi Gallery, Florence.	4 00	III	P G

Courbet, Gustave.

Ornans, 1819; Tour de Peilz, 1877.

FRENCH SCHOOL.

258	Deer in dense Wood, - - - Louvre, Paris.	$4 00	III	G H
259	Man with the Leather Belt; portrait of Courbet, Louvre, Paris.	4 00	III	H

Couder, Louis Charles Auguste.

Paris, 1790-1873.

FRENCH SCHOOL.

		Price.	Size,	Grade.
†260*	Taking of Yorktown, Oct. 17th, 1781, Versailles.	4 00	III	G H

Cox, Kenyon.

Warren, Ohio. 1856.

MODERN.

261	The Arts, - - - - - Decoration in the Library of Congress.	4 00	8x20	G H

Credi, Lorenzo di.

Florence, 1459-1537.

FLORENTINE SCHOOL.

262	Virgin adoring the Infant Jesus, - Uffizi Gallery, Florence.	4 00	III	P G

Crofts, Ernest.

Leeds, 1847,

MODERN.

263	Napoleon's last great attack; Waterloo, Photogravure, - - - -	13 50	18½x29	G H

Cuyp, Aalbert.

Dordrecht, 1620-1691.

DUTCH SCHOOL.

264	Landscape, - - - - Louvre, Paris.	4 00	III	P G H
265	Shepherd and Flock, - - - Stadel Museum, Frankfort.	4 00	III	G H
266	Portrait of Cuyp, - - - Royal Gallery, Dresden.	4 00	III	G H
267	A Dutch Family, - - - - Museum, Amsterdam.	4 00	III	P G* H
268	The Cavalier, - - - - Buckingham Palace, London,	4 00	III	G H

Dagnan-Bouveret, Pascal Adolphe Jean.

Paris, 1852.

MODERN.

269	Madonna, - - - - -	4 00	III	G H
270	The Recruits, - - - -	4 00	III	G
271*	In the Pasture, - - - -	4 00	III	P G

Daubigny, Charles Francois.

Paris, 1817-1878.

FRENCH SCHOOL.

		Price.	Size.	Grade.
272	Springtime, - - - - Louvre, Paris.	$4 00	III	P G H
273	Autumn, - - - - - Collection of H. Vever.	4 00	III	P G H

David, Jacques Louis.

Paris, 1748; Brussels, 1825.

FRENCH SCHOOL.

274	Belisarius asking Alms, - - Louvre, Paris.	4 00	III	H
275	Portrait of Madame Recamier, - - Louvre, Paris.	15 00	II	H
276	Same subject, - - - -	4 00	III	H
277	Head of Madame Recamier, detail of 275, -	4 00	III	H
278	Portrait of David, - - - Louvre, Paris.	4 00	III	H
††279**	Napoleon crossing Mt. St. Bernard, November 20th, 1800, - - Versailles.	4 00	III	G H

Da Vinci; see Vinci.

Debat-Ponsan, Edward.

Toulouse.

MODERN

280	Watchful, - - - - -	4 00	III	P G
281	A Bit of Chat, - - - -	4 00	III	P G
282	The Shepherd's Dog, - - - Salon, 1895.	4 00	III	P G
283	In Gascony, - - - - Salon, 1896.	4 00	III	P

Decamps, Alexander Gabriel.

Paris, 1803—1860.

FRENCH SCHOOL.

284	Dray Horses, - - - - Louvre, Paris.	4 00	III	G
285	Little Navigators, - - - Louvre, Paris.	4 00	III	P

De Champeaux.

FRENCH SCHOOL.

286	Achilles' Head; Marine, - - - Salon, 1896.	4 00	III	G H
287	In the Bay of Galloway, - - Salon, 1896.	4 00	III	G H
288	In the Lagoon of Chioggia, - - Salon, 1896.	4 00	III	P G H

Defregger, Franz.

Dolsach, 1835.

MODERN.

		Price.	Size.	Grade.
289	Madonna,	$15 00	II	P G
290	Same subject,	4 00	III	P G
291	Detail of 289,	15 00	II	P G
292	Same subject,	4 00	III	P G
293	Same subject,	3 00	IV	P G

Delacroix, Ferdinand Victor Eugène.

Charenton, 1798; Paris, 1863.

FRENCH SCHOOL.

294	Surrender of Constantinople to the Crusaders, Louvre, Paris.	4 00	III	H
295	The Foscari, Chantilly.	4 00	III	H

Delaroche, Paul.

Paris, 1797—1856.

FRENCH SCHOOL.

††296*	The Two Princes, Sons of Edward IV. in the Tower, Louvre, Paris.	4 00	III	G H

Delobbe, Francois Alfred.

Paris, 1835.

MODERN.

297	Two Daughters of the Sea,	4 00	III	P G
298	At the Sea,	4 00	III	P G
299	Infant Caresses,	4 00	III	P

Del Sarto; See Sarto.

Denneulin, Jules.

Lille, 1835.

MODERN.

300	The Departure,	4 00	III	G H

Desportes, Francois.

Champigneul, 1661; Paris, 1743.

MODERN.

301	Bonne, Nonne and Ponne; Dogs from the Kennels of Louis XIV., Louvre, Paris.	4 00	III	P G H

Detaille, Jean Baptiste Edouard.

Paris, 1848.

MODERN.

		Price.	Size.		Grade.	
302	The Scotch Piper, - - - -	4 00	III		G	H
303	The Soldier's Dream, - - -	4 00	III		G	H

Deyrolle, Théophile Louis.

Paris.

MODERN.

304*	Spring Song, - - - -	4 00	III	P	G	

Dhurmer, Levy.

FRENCH SCHOOL.

305	Souvenir of Leonardo da Vinci - - Salon, 1896.	4 00	III			H

Diaz de la Peña, Narcisse Virgile.

Bordeaux, 1809—1876.

MODERN.

306	Woods in Sunlight, - - -	4 00	III		G	H

Dicksee, Margaret J.

MODERN.

††307**	Child Handel, Photogravure, - -	5 00	15½x21		G	H
308	Same subject, Photograph, - -	10 00	11½		G	H
309	Same subject, Photograph, - -	4 00	III		G	H
††310	Swift and Stella, Photogravure, -	5 00	15½x20½		G	H
311	Angelica Kauffman Introduced to Sir Joshua Reynolds in his Studio, - -	4 00	III			H

Dielitz, K.

Berlin, 1845.

MODERN.

312	Fire (Wotan's Farewell to Brunhild), Photograph, - - -	15 00	II			H
313	Same subject, Photograph, - -	4 00	III			H

Dielman, Frederick.

Hanover, Germany, 1848.

MODERN.

314	History, Mythology, Tradition, Platinum Print, Decoration in the Library of Congress.	5 00	10½x21		G	H
315	Law, Platinum Print, - - - Decoration in the Library of Congress.	5 00	10½x21		G	H
316	Industry, Peace, Truth, Platinum Print, - A Detail of the Decoration "Law."	3 00	13x10		G	H

Dolci, Carlo.

Florence, 1619—1686,

FLORENTINE SCHOOL.

		Price.	Size.	Grade.
†317*	St. Cecilia, - - - - Royal Gallery, Dresden.	15 00	II	G H
318	Same subject, - - - -	4 00	III	G H
319*	Detail of 317, - - - -	4 00	III	G H
320*	Angel with a Lily, - - - Uffizi Gallery, Florence.	4 00	III	P G H
321	Virgin and Child, - - - Borghese Gallery, Rome.	4 00	III	P

Douzette, Louis.

Triebsees, 1834.

MODERN.

††322**	Moonlight Landscape, Photogravure, -	5 00	15x21	P G H
††323**	The Silvery Moon, Photogravure, -	5 00	20x15	P G H

Dow (or Dov or Dou) Gérard.

Leyden, 1613—1675,

MODERN.

324	Portrait, - - - - - Lichtenstein Gallery, Vienna.	4 00	III	H
325	The Tailoress, - - - - Royal Museum, The Hague.	4 00	III	P G

Doyen, Gustave.

Festieux.

MODERN.

326*	Joan of Arc, - - - -	4 00	III	G H
327	The Friends, - - - -	4 00	III	P G H

Drolling, Martin.

Oberbergheim, 1752; Paris, 1817.

FRENCH SCHOOL.

328	Dutch Kitchen, - - - - Louvre, Paris.	4 00	III	P G

Duccio di Buoninsegna.

Sienna, 1260 ? : 1320 ?

SIENNESE SCHOOL.

329	The Nativity, - - - - Royal Museum, Berlin.	4 00	III	H

Dufaux, Frederic.

Geneva.

MODERN.

		Price.	Size.	Grade.
330	Boat Returning from Market, - -	$4 00	III	P

Dughet, Gaspard or Guaspre.

(Called Poussin).

Rome, 1613—1675.

FRENCH SCHOOL.

331	Landscape, - - - - - - National Gallery, London.	4 00	III	P G H

Duplessis, Joseph Silfrede.

Carpentras, 1725; Versailles, 1802.

FRENCH SCHOOL.

332	Louis XVI., King of France, - - Versailles.	4 00	III	H
333	Portrait of Benjamin Franklin, Platinum Print,	5 00	15½x18	G H

Dupré, Jules.

Nantes, 1812; L'Isle Adam, 1889.

MODERN.

334	Morning, - - - - - - Luxembourg, Paris.	4 00	III	G H
335	Evening, - - - - - Luxembourg, Paris.	4 00	III	G H
336	Landscape, - - - - - Chantilly.	4 00	III	G H
337	The Oak, - - - - - Collection of Arnold and Tripp.	4 00	III	G H

Dupré, Julien.

Paris, 1851.

MODERN.

338	The Balloon, - - - - - Metropolitan Museum, New York.	4 00	III	P G
†339*	In the Field, - - - - -	15 00	II	P G H
340	Same subject, - - - - -	4 00	III	P G H
††341**	The Meadow, - - - - -	4 00	III	P G H
342	Haying, - - - - - -	4 00	III	P G
343	The White Cow, - - - - Luxembourg, Paris.	4 00	III	P
344*	Carting the Hay, - - - - -	4 00	III	P G H
††345*	Resting in the Pasture, - -	4 00	III	P G
346*	Before the Storm, - - - - -	4 00	III	P G
347	The Return to the Village, - - Salon, 1895.	4 00	III	P G
348	Valley of the Durdent, - - - Salon, 1896.	4 00	III	P
349	Cows in the Shade, - - - Salon, 1897.	4 00	III	P G

Dürck, Friedrich.

Leipsic, 1809; Munich, 1884.

MODERN.

		Price.	Size.		Grade.
350	Young Italian, - - - -	$3 00	IV	P	G

Dürer, Albert.

Nuremburg, 1471—1528.

GERMAN SCHOOL.

351	Portrait of Bernard de Ressen, - Royal Gallery, Dresden.	4 00	III		G H
†352*	Portrait of Dürer at the age of Twenty-six Years, Uffizi Gallery, Florence.	4 00	III		G H
353	Head of the Apostle, St. Philip, - - Uffizi Gallery, Florence.	4 00	III		H
354	Portrait of Dürer, - - - Prado Museum, Madrid.	4 00	III		G H
355	Portrait of Imhoff, a friend of Dürer, - Prado Museum, Madrid.	4 00	III		H
356	Portrait of Lucas Baumgartner, - Munich.	4 00	III		G H

Dvorak, F.

MODERN.

357	Who is it? - - - - -	4 00	III	P	

Dyck, Anton van.

Antwerp, 1599; London, 1641.

FLEMISH SCHOOL.

†358*	Portrait of Charles I. King of England, with Groom and Horse, - Louvre, Paris.	15 00	II		G H
359	Same subject, - - - -	4 00	III		G H
360	Detail of 358, - - - -	4 00	III		G H
361*	Portraits of Three Children of Charles I., Louvre, Paris.	4 00	III	P	G H
362	Portraits of Charles Louis, Duke of Bavaria, and his Brother, Robert, afterwards Duke of Cumberland; in Armor, Louvre, Paris.	4 00	III		H
363	Portrait of a Lady and her Daughetr, - Louvre, Paris.	4 00	III		H
††364*	Portrait of Van Dyck, - - - Louvre, Paris.	4 00	III		G H
365	Portrait of Jean Grusset Richardot, President of the Privy Council of the Netherlands, and his Son, (attributed also to Rubens), Louvre, Paris.	15 00	II		G H
366	Same subject, - - -	4 00	III		G H

Dyck, Anton van, (Continued.)

		Price.	Size.	Grade.		
††367**	Children of Charles I., - - - Royal Gallery, Berlin.	$4 00	III	P	G	
368*	Detail of 367, - - - -	4 00	III	P	G	
369	Portrait of Charles I., - - - Royal Gallery, Dresden.	4 00	III		G	H
370	Detail of 369, - - - -	4 00	III		G	H
371	Portrait of Henrietta Maria, Wife of Charles I., Royal Gallery, Dresden.	4 00	III		G	H
372*	Portraits of Three Children of Charles I., - Royal Gallery, Dresden.	4 00	III	P*	G	H
373	Portrait of Engelbert Taie, Baron of Wemmel, Royal Gallery, Dresden.	4 00	III		G	H
374	Portrait of Rubens' Brother, - - Royal Gallery, Dresden.	4 00	III		G	H
375*	Portrait of a Man in Armor, - - Royal Gallery, Dresden.	4 00	III		G	H
376	Count John of Nassau, - - - Lichtenstein Gallery, Vienna.	4 00	III		G	H
377	William of Orange and his Betrothed, Marie Stuart, - - - - Museum, Amsterdam.	15 00	II		G*	H
378	Same subject, - - - -	4 00	III		G	H
379	Detail of 377, - - - -	4 00	III		G	H
380*	Portraits of Three Children of Charles I., - Windsor Gallery.	4 00	III	P	G	H
††381*	Portraits of Five Children of Charles I., Windsor Gallery.	4 00	III	P	G	
382*	Portrait of Charles II. as a Boy ; in Armor, Windsor Gallery.	4 00	III	P	G	
383*	Portrait of George, Duke of Buckingham, and his Brother, Lord Francis Villiers, - Windsor Gallery.	4 00	III	P	G	
384	Portrait of Van Dyck, - - - Uffizi Gallery, Florence.	4 00	III		G	H
385*	Equestrian Portrait of Charles I., in Armor, Uffizi Gallery, Florence.	4 00	III		G	H
386	Portraits of Charles I. of England and Henrietta of France, - - - Pitti Gallery, Florence.	4 00	III		G	H
387*	Equestrian Portrait of Charles I. of England, Prado Museum, Madrid	4 00	III		G	H
388	Portrait of Henry, Count of Berg, - Prado Museum, Madrid.	4 00	III		G	H
389	Portrait of a Musician, - - - Prado Museum, Madrid.	4 00	III			H
390	Same subject, Photogravure, - -	5 00	16½x13			H
391	Portrait of Van Dyck and his Patron, the Count of Bristol, - - - - Prado Museum, Madrid.	4 00	III			H
392	Head of Van Dyck ; detail of 391, -	4 00	III			H

Dyck, Anton van, (Continued.)

		Price.	Size.	Grade.
† 393*	Portrait of William of Nassau, - - Hermitage Museum, St. Petersburg.	$4 00	III	P G H
394	Same subject, Photogravure, - -	5 00	18¾x15½	P G H
395	Sir Thomas Wharton, - - - Hermitage Museum, St. Petersburg.	4 00	III	G H
396	Same subject, Photogravure, - -	5 00	18¾x15	G H
††397	Child of Charles I.; Baby Stuart (after painting by Van Dyck), Platinum Print, - Pinacoteca, Turin.	2 00	10x13	P G

Edelfeldt, Albert.

Helsingfors, Finland.

MODERN.

398	Eventide in Finland, - - -	4 00	III	P G

Elsley, Arthur J.

MODERN.

††400*	Good-bye, Photogravure, - -	5 00	21x15	P
††401*	"Wait a Minute," " - -	5 00	21x15	P
399	A Dead Heat, " - - -	5 00	21x13½	P
402	Chicks, " - - -	5 00	19½x14	P

1894. Copyrighted by Photographische Gesellchaft. 1893.

GOOD-BYE.

WAIT A MINUTE.

A DEAD HEAT.

Entraygues, Charles Bertrand d'.

Brives.

MODERN.

403	At Close of Day, - - - -	4 00	III	P

Eyck, Jan and Hubert van.

Jan van Eyck, Maesyck, 1381-1440.

Hubert van Eyck, Maesyck, 1366 (?)-1426.

FLEMISH SCHOOL.

		Price.	Size.	Grade.
404	Detail of Singing Angels, - - Royal Museum, Berlin.	$4 00	III	H

Faes; see Lely.

Farquharson, J.

MODERN.

††405*	Over Snow Fields, Waste and Pathless, Photogravure, - - - -	6 00	23x17½	P	G
†406**	"And Winter's Breath Came Cold and Chill," Photogravure, - - -	6 00	16x22	P G	H

Felix, ———

407	Vincenzia Bellini, Barito Print, - -	5 00	12x17	H
408	Verdi, " " - -	5 00	12x17	H
409	Rubenstein, " " - -	5 00	12x17	H

Ferrari, Gaudenzio.

Valduggea, 1484-1550.

LOMBARD SCHOOL.

410	The Annunciation, - - - - Royal Museum, Berlin.	4 00	III		H

Ferrier, Gabriel.

Nimes, 1847.

MODERN.

411	His Friend, - - - - Salon, 1894.	4 00	III	P	
412	Little Red Riding Hood, - - - Salon, 1894.	4 00	III	P	

Feyen, Eugene.

Bey-sur-Seille, 1815.

MODERN.

413	Heroism, - - - - - Salon, 1895.	4 00	III	P	G	H

Filipepi; see Botticelli.

Firle, Walter.

Breslau, 1859.

MODERN.

414*	Harmony, Photogravure, - - -	12 00	26x23	G	H

Fisher, W. Mark.

American.

MODERN.

		Price.	Size.	Grade.
415*	November, Photogravure, - -	$5 00	20½x14½	P G H

Flinck, Govaert.

Cleves, 1615; Amsterdam, 1660.

DUTCH SCHOOL.

416	Isaac Blessing Jacob, - - - Museum, Amsterdam.	4 00	III	G

Forli; see Melozzo da Forli.

Fournier, Louis Edouard.

Paris.

FRENCH SCHOOL.

417	Portrait of Pasteur, - - - - Salon, 1896.	4 00	III	G H

Froeschl, C.

MODERN.

418	Madonna, Photogravure, - -	5 00	III	P G
419	Same subject, - - - -	15 00	II	P G
420	Same subject, - - - -	4 00	III	P G

Fromentin, Eugene.

La Rochelle, 1820-1876.

FRENCH SCHOOL.

421	Falcon Hunt, - - - - Louvre, Paris.	4 00	III	G H
422	Arabian Encampment, - - - Louvre, Paris.	4 00	III	P G H

Fyt, Jan.

Antwerp, 1611-1661.

FLEMISH SCHOOL.

423	Boy with a White Dog, - - - Royal Gallery, Dresden.	4 00	III	P* G

Gagneau, Léon.

Paris.

MODERN.

424	Ashore, - - - - -	4 00	III	G
425	Returning from the Market, - -	4 00	III	P G

Gainsborough, Thomas.

Sudbury, 1727; London, 1788.

ENGLISH SCHOOL.

		Price.	Size.	Grade.
† 426*	The Drinking Pool, - - - National Gallery, London.	$4 00	III	P G H
† 427*	Portrait of Mrs. Siddons, - - - National Gallery, London.	4 00	III	G H
428	Three Daughters of George III., - Buckingham Palace, London.	4 00	III	G H
429	George III., King of England, - - Windsor Gallery.	4 00	III	H
430	Portrait of George, Prince of Wales, - Windsor Gallery.	4 00	III	G H

Galland, Pierre Victor.

Geneva, 1822; Paris, 1892.

MODERN.

431	Frieze, from the Hotel de Ville, Paris, (Eighteen plates representing the Manual Arts), Photographic reproductions, -	10 00		P G H

Gardner, Elizabeth.

Exeter, New Hampshire.

MODERN.

432	The Improvised Cup, - - -	4 00	III	P G
433	Feeding the Bird, - - -	4 00	III	P
434	The Farmer's Daughter, - - -	4 00	III	P G
††435**	Two Little Mothers, - - -	4 00	III	P
436	Three Friends, - - - - Salon, 1894.	4 00	III	P
† 437*	Crossing the Brook, - - - Salon, 1894.	4 00	III	P
438	David, the Shepherd, - - - Salon, 1895.	4 00	III	P G

Gautherot, Claude.

Paris, 1769-1825.

FRENCH SCHOOL.

439	Napoleon Wounded Before Ratisbon; April, 1809 Versailles.	4 00	III	H

Géricault, Jean Louis André Théodore.

Rouen, 1791; Paris, 1824.

FRENCH SCHOOL.

440	Officer of the Imperial Guard, - - Louvre, Paris.	4 00	III	H

Gérome, Jean Leon.

Vesoul, 1824.

MODERN.

		Price.	Size.	Grade.
441	Reception of the Siamese Ambassadors by Napoleon III at Fontainebleau, June 27, 1861, Versailles.	$4 00	III	H

Ghirlandajo, Domenico.

Florence, 1449-1494.

FLORENTINE SCHOOL.

442	The Visitation, - - - - Louvre, Paris.	4 00	III		H
443	The Nativity, - - - - Royal Gallery, Dresden.	4 00	III	P	H
444	The Call of St. Peter and St. Catharine, Fresco, Sistine Chapel, Rome.	4 00	III		H

Ghirlandajo, Ridolfo Bigordi.

Florence 1483-1561.

FLORENTINE SCHOOL.

445	Portrait of a Woman, - - - Pitti Gallery, Florence.	4 00	III	G	H

Giotto di Bondone.

Vespignano, 1276 (?)-1337.

FLORENTINE SCHOOL.

446	Prayer of the Saviour in the Garden of Olives, Uffizi Gallery, Florence.	4 00	III		H

Giorgione, Il.

(Real name, Giorgio Barbarelli.)

Castelfranco, 1477-1511.

VENETIAN SCHOOL.

447	Portrait of Giorgione, - - - Uffizi Gallery, Florence.	4 00	III	G	H
448*	Portrait of General Gattamelata with Groom, Uffiizi Gallery, Florence.	4 00	III	G	H
449	Portrait of a Knight of Malta, - - Uffizi Gallery, Florence.	4 00	III		H
450*	Chamber Music, - - - - Pitti Gallery, Florence.	4 00	III	G	H

Giovine; see Palma the younger.

Goodman, Maude,

MODERN.

		Price.	Size.	Grade.
451	Suspense, Photogravure, - - -	$5 00	18x12	P

Goubie, Jean Richard,

Paris, 1842.

MODERN.

452	Percheron Horses, - - - - Salon, 1896.	4 00	III	P G

Gow, Andrew,

London, 1848.

MODERN.

453	After Waterloo, Photogravure, - -	15 00	24x34	G H
454	On the Sands of Boulogne; Photogravure,	12 00	15x28½	G H

Grafle, Albert,

Freiburg, 1809.

MODERN.

455	Beethoven and his Friends, - -	4 00	III	G H

Greuze, Jean Baptiste,

Tournus, 1725; Paris, 1805.

FRENCH SCHOOL.

††456*	Portrait of Bonaparte as Lieutenant of Artillery,	4 00	III	H
457	The Emperor Severus, and his son, Caracalla, Louvre, Paris.	4 00	III	H
††458*	The Broken Pitcher, - - - Louvre, Paris.	4 00	III	P G
459	Young Girl; a Study, - - - Louvre, Paris.	4 00	III	G H
460	Portrait of Greuze, - - - - Louvre, Paris.	4 00	III	H
461	Napoleon as Consul, - - - Versailles.	4 00	III	G H
462	Girl with Lamb, - - - - National Gallery.	4 00	III	P G
463	Portrait of a Boy, - - - Hermitage Museum, St. Petersburg.	4 00	III	P G

Gros, Antoine Jean,

Paris, 1771-1835.

FRENCH SCHOOL.

464	Napoleon at Arcole, - - - Louvre, Paris.	4 00	III	G H

Grust, T.

MODERN.

		Price.	Size.	Grade.
465	Spring Song, - - - -	$3 00	IV	P G

Guardi, Francesco,

Venice, 1712-1793.

VENETIAN SCHOOL.

466	Church of the Salutation, Venice, - - Louvre, Paris.	4 00	III	H

Guercino, Il,

(Real name, Giovanni Francesco Barbieri.)

Bologna, 1591-1666.

ECLECTIC SCHOOL.

467	The Samian Sibyl, - - - - Uffizi Gallery, Florence.	4 00	III	G H
468	Endymion Asleep, - - - Uffizi Gallery, Florence.	4 00	III	G H
469	The Prodigal Son, - - - - Borghese Gallery, Rome.	4 00	III	G H
470	Samson and his Parents, - - Borghese Gallery, Rome.	4 00	III	G H

Guidi: see Masaccio.

Guido Reni,

Bologna, 1575-1642.

ECLECTIC SCHOOL.

471*	Jesus and St. John, - - - - National Gallery, London.	4 00	III	P G
472	Portrait of Beatrice Cenci, - - Barberini Gallery, Rome.	4 00	III	G H
473	Head of Beatrice Cenci; detail of 472, -	4 00	III	G H
††474**	Aurora, - - - - - Palace Rospigliosi, Rome.	70 00	I	G H
475	Same subject, - - - -	15 00	II	G H
476	Same subject, - - - -	4 00	III	G H
477	Same subject, - - - -	35 00	19½x47½	G H
478*	Repose in Egypt, - - - Hermitage Museum, St. Petersburg.	4 00	III	P* G
479	St. Peter; - - - - - Hermitage Museum, St. Petersburg.	4 00	III	H

Guignard, Gaston,

Bordeaux.

MODERN.

480	Eventide, - - - - -	4 00	III	P

Guillou, Alfred,

Concarneau.

MODERN.

		Price.	Size.	Grade.
481	Grandfather's Advice, - - - Salon, 1894.	$4 00	III	P
482	Napoleon's Adieu to France, - - Salon, 1896.	4 00	III	H
†483*	Napoleon at St. Helena, - - - Salon, 1897.	4 00	III	G H

Hagborg, August,

Gothembourg, Sweden, 1852.

MODERN.

484	The Alarm, - - - -	4 00	III	P G
485	A Squall, - - - - Salon, 1896.	4 00	III	G

Hals, Franz,

Antwerp, 1584; Harlem, 1666.

DUTCH SCHOOL.

486	Portrait of Nicolas von Beresteyn, - - Louvre, Paris.	4 00	III	H
487	Portrait of a Young Man, - - Royal Museum, Berlin.	4 00	III	G H
488*	Detail (the right side), from the "Banquet of the Archers of St. George, 1616," - Museum, Harlem.	4 00	III	G H
489	Banquet of the Officers of the Archers of St. George, - - - - - Museum, Harlem.	4 00	III	G H
490	Detail of "Reunion of the Officers of the Archers of St. Adrien, 1633," - - Museum, Harlem.	4 00	III	H
491*	Detail (The Halberdier), from the "Reunion of the Officers of the Archers of St. Adrien, 1633," - - - - - Museum, Harlem.	4 00	III	G H
492	Detail (two figures from the right side) from "The Reunion of the Archers of St. Adrien," Museum, Harlem.	4 00	III	H
493	Officers and Sub-Officers of the Archers of St. George, - - - - Museum, Harlem.	4 00	III	G H
494	Detail (the right side), from the "Officers and Sub-Officers of the Archers of St. George," Museum, Harlem.	4 00	III	G H
495	Two figures from the right side of "The Officers and Sub-Officers of the Archers of St. George," - - - - Museum, Harlem.	4 00	III	G H

Hals, Franz—Continued.

		Price.	Size.	Grade.
496	Detail from "The Regents of the Hospital of St. Elizabeth, - - - - - Museum, Harlem.	$4 00	III	G H
497	Detail; Portrait of Hals and his wife, Lysbeth Reiniers, - - - - - Museum, Amsterdam.	4 00	III	G H*
498	Detail from "The Civic Guard, under Captain Reynier Reael, 1637," - - - Museum, Amsterdam.	4 00	III	G H
499*	Portrait of Hals, - - - - - Hermitage Museum, St. Petersburg.	4 00	III	G H
500	The Music Lesson, - - - - Cassel Gallery.	3 00	IV	P G

Halswelle, Keeley,

Richmond, England, 1834.

MODERN.

501	Highlands and Islands (Photogravure), -	5 00	18x21	P G H

Haquette, Georges,

Paris,

MODERN.

502	Outward Bound, - - - - -	4 00	III	P G
503	Adverse Winds, - - - - - Salon, 1896.	4 00	III	P G
†504*	Return to the Harbor, - - - -	4 00	III	G
505	Caught in a Storm, - - - - Salon, 1894.	4 00	III	G H

Harpignies, Henri,

Valenciennes, 1819.

MODERN.

506	On the Banks of the Sarth, - - -	4 00	III	P G
507	After Sunset, - - - - -	4 00	III	G
508	The Loire, - - - - - - Salon, 1896.	4 00	III	G H
509	Solitude; landscape, - - - - Salon, 1897.	4 00	III	G H
510	On the Banks of the Rhone, - - - Salon, 1897.	4 00	III	G H

Healy, George Peter Alexander,

Boston. 1818-1894.

MODERN.

511	Webster's Reply to Hayne, Platinum Print,	4 00	14x20	G H
512	Detail of 511, showing Webster more plainly	4 00	14x20	G H

Helst, Bartholommeus van der

Harlem, 1611; Amsterdam, 1670.

MODERN.

		Price.	Size.	Grade.
513	Award of the Prize for Archery, - - Louvre, Paris.	$4 00	III	G H
514	Portrait of Paul Potter, 1654, - - Royal Museum, The Hague.	4 00	III	G H

Herterich, J. C.,

Munich.

MODERN.

515	Adagio, Photograph, - - -	15 00	II	G H

Heyden, Carl,

Cologne, 1845.

MODERN.

516	The Maiden's Pets, - - -	4 00	III	P G H

Hobbema, Meindert,

Amsterdam, 1638-1709.

DUTCH SCHOOL.

517	Landscape, - - - - - Louvre, Paris.	4 00	III	G H
518	The Water Mill, - - - Louvre, Paris.	15 00	II	P G H
519	The Same Subject, - - -	4 00	III	P G H
520	Opening in the Woods - - - Stadel Museum, Frankfort.	4 00	III	G H
†521*	The Water Mill, - - - - Museum, Amsterdam.	15 00	II	P G H
522	Same Subject, - - - -	4 00	III	P G H
†523	An Avenue in Holland - - - National Gallery, London.	4 00	III	P G H
524	Wooded Landscape, - - - Buckingham Palace, London.	4 00	III	P G H
525	Water Mill, - - - - Buckingham Palace, London.	4 00	III	P G H

Hoecker, Paul,

Oberlangenau, 1854.

MODERN.

†526	"What is the Kettle Singing?" - -	3 00	IV	P G

Hoesslein, George,

MODERN.

527	Questioning the Oracle, Photogravure, -	4 00	III	G H

Hoffman, Heinrich Johann M. F.

Darmstadt, 1824.

MODERN.

		Price.	Size.	Grade.
††528**	Christ in the Temple, Photogravure, -	$10 00	II½	P G H

CHRIST IN THE TEMPLE.

529	Same Subject, - - - -	15 00	II	P G H
530	Same Subject, - - - -	10 00	II½	P G H
531	Same Subject, - - - -	4 00	III	P G H
532	Christ and the rich young Man, Photogravure,	10 00	II½	G H
533	Same Subject, - - - -	15 00	II	G H
534	Same Subject, - - - -	10 00	II½	G H
535	Same Subject, - - - -	4 00	IV	G H
††535A**	Head of Christ, detail of 528 - -	4 00	III	G H
535B	Head of Christ, detail of 532 - -	4 00	III	G H

Hogarth, William,

London, 1697-1764.

ENGLISH SCHOOL.

536	Portrait of Hogarth, - - - National Gallery, London.	4 00	III	G H

Holbein, Hans (the Younger).

Augsburg, 1497; London, 1543.

GERMAN SCHOOL.

		Price.	Size.	Grade.
537	Portrait of Nicolas Kratzer, Astronomer to Henry VIII. of England, - Louvre, Paris.	$4 00	III	H
538	Portrait of William Warham, Archbishop of Canterbury, - - - Louvre, Paris.	4 00	III	H
539*	Portrait of Erasmus, - - - Louvre, Paris.	4 00	III	H
540	Portrait of Anne of Cleves, wife of Henry VIII, Louvre, Paris.	4 00	III	H
541	"Meyer" Madonna, - - - Royal Gallery, Dresden.	15 00	II	P G H
542	Same subject, Photogravure, - -	15 00	24½x35	P G H
543	Same subject, - - - -	4 00	III	P. G H
544**	Detail of 543, Madonna and Infant, -	4 00	III	P* G H
545	Portrait of Hubert Moret, Goldsmith of Henry VIII., - - - - Royal Gallery, Dresden.	4 00	III	G H
546*	Portrait of Robert Cheseman, Falconer of Henry VIII, - - - Royal Museum, The Hague.	4 00	III	G H
547	Portrait of Erasmus, - - - Museum, Antwerp.	4 00	III	H
548	Portrait of Edward VI. of England, as a Boy, Windsor Gallery.	4 00	III	G H
549	Portrait of Hans Holbein, - - - Uffizi Gallery.	2 00	IV	G H
550*	Edward VI. of England, - - Hermitage Museum, St. Petersburg.	4 00	III	G H
551	Portrait of Jane Seymour, - - Imperial Museum, Vienna.	4 00	III	G H

Homer, Winslow.

Boston, 1836.

MODERN.

552	The Fog Warning, Platinum Print, - Museum of Fine Arts, Boston.	15 00	20x35	G H
553	Same subject, Platinum Print, -	5 00	11½x18¾	G H
††554*	The Lookout; "All's Well," Platinum Print,	5 00	14½x18	G H

Honthorst, Gérard van.

Utrecht, 1590-1656.

DUTCH SCHOOL.

		Price.	Size.	Grade.
555	Holy Family, and two Angels Adoring the Infant Jesus, - - - Uffizi Gallery, Florence.	$4 00	III	P G

Hooche (or Hooghe), Peter de.

Rotterdam, 1630 (?); Amsterdam, 1681.

DUTCH SCHOOL.

556	Dutch Interior, - - - - Stadel Museum, Frankfort.	4 00	III	G H
557*	Dutch Interior, - - - Royal Museum, Berlin.	4 00	III	P G
558	The Flute Player, - - - Borghese Gallery, Rome.	4 00	III	G H

Hoppner, J. B.

MODERN.

559	Sheep Shearing, - - -	40 00	I	P G
560	Same subject, - - - -	15 00	II	P G
561	Same subject, - - - -	6 00	III	P G

Hunt, William Morris.

Brattleboro, Vermont, 1824-1879.

MODERN.

562	Hamlet, Platinum Print, - -	6 00	20x14	G H
563	The Bugle Call, " - - -	5 00	18x14½	G H
564	Heads of Horses, " - - A Detail from "The Flight of Night."	3 00	9½x13	G H
565	The Singers, Platinum Print, - - From the original Charcoal Sketch.	6 00	19x16½	G H
††565A	Flight of Night, - - -	6 00	13x21	G H

Ingres, Jean August Dominique.

Montauban, 1780; Paris, 1867.

FRENCH SCHOOL.

		Price.	Size.	Grade.
566	Homer Deified, - - - Louvre, Paris.	$4 00	III	H
567	Portrait of Cherubini, - - - Louvre, Paris.	4 00	III	H
†568*	Joan of Arc assisting at the Coronation of Charles VII. in the Cathedral of Rheims, Louvre, Paris.	15 00	II	H
569	Same subject, - - - -	4 00	III	H
570	Portrait of Ingres, - - - - Uffizi Gallery, Florence.	4 00	III	H

Inman, Henry.

Utica, N. Y., 1801; New York City, 1846.

MODERN.

571	John Marshall, Photogravure, - - Law Association, Philadelphia.	5 00	12x15		G	H

Israels, Josef.

Groningen, 1824.

MODERN.

572	Waiting, - - - - - Salon, 1896.	4 00	III	P	G	H

Jacobsen, Sophus.

Frederikshald, 1833.

MODERN.

573*	Landscape in Winter, Photogravure,	5 00	21x14	P	G	H

Jacque, Charles.

Paris, 1813-1890.

MODERN.

574	The Drinking Pool, - - -	4 00	III	P	G	

Jaeger, C.

MODERN.

575	Lessing, Barito Print, - - -	5 00	12x17			H
576	Goethe, Photogravure, - - -	5 00	15x19		G	H
577	Schiller (bust), Photogravure, -	5 00	15x19		G	H
††578**	Mozart, Photogravure, - - -	5 00	15x19		G	H
579	Beethoven " - - -	5 00	15x19		G	H
580	Meyerbeer, Barito Print, - - -	4 00	12x17		G	H

Jameson, Middelton.

Edinburgh.

MODERN.

		Price.	Size.	Grade.
581	The Fisherman's Daughter, - -	$4 00	III	P G

Johnson, Marshall.

MODERN.

582	U. S. Frigate Constitution ; "Old Ironsides," Photogravure, - - -	5 00	16½x21	G H

Kauffman, Angelica.

Coire, 1741; Rome, 1807.

GERMAN SCHOOL.

583	Portraits of Baroness Krudner, and her daughter Louvre, Paris.	4 00	III	P
††584**	A Sybil, - - - - - -	4 00	III	G H
	Royal Gallery, Dresden.			
†585**	The Vestal Virgin, - - -	4 00	III	G H
	Royal Gallery, Dresden.			
586	Portrait of Angelica Kauffman, - -	4 00	III	G H
	Uffizi Gallery, Florence.			

Kaulbach, Friedrich August.

Hanover, 1850.

MODERN.

587	"Give us our Daily Bread," - -	4 00	III	P

Keyser, Thomas de.

Amsterdam, 1595-1667.

DUTCH SCHOOL.

588	Equestrian Portrait of John of Austria, and his Aide-de-camp, - - -	4 00	III	G H
	Museum, Amsterdam.			

Knille, Otto.

Osnabruck. 1832.

MODERN.

		Price.	Size.	Grade.
589	Weimar, 1803, Photogravure, - - (An allegorical group of the German heroes of the world of art and science at the beginning of the century).	$10 00	10¾x35½	H
†590	Greek Games, - - - -	16 00	16x60	H

Kotzebue, Alexander,

1815-1889.

MODERN.

591	Peter the Great founding St. Petersburg, -	4 00	III	H

Kramer, P.

MODERN.

†592	Henry Wadsworth Longfellow, Barito Print,	6 00	15¾x21½	P	G	H
593	Same subject, - - - -	5 00	12x17	P	G	H
†594	Chaucer, Barito Print, - - -	5 00	12x17			H
†595	Milton, Barito Print, - - -	5 00	12x17			H
†596	Goldsmith, Barito Print, - - -	5 00	12x17			H
597	Sheridan, Barito Print, - -	5 00	12x17			H
†598	Burns, Barito Print, - - -	6 00	15¾x21½		G	H
599	Same subject, - - - -	5 00	12x17		G	H
600	Scott, Barito Print, - - -	6 00	15¾x21½		G	H
601	Same subject, - - - -	5 00	12x17		G	H
†602	Byron, Barito Print, - - -	6 00	15¾x21½			H
603	Same subject, - - - -	5 00	12x17			H
604	Heine, Barito Print, - - -	6 00	15¾x21½			H
605	Same subject, - - - -	5 00	12x17			H
†606	Tennyson, Barito Print, - - -	6 00	15¾x21½		G	H
607	Same subject, - - - -	5 00	12x17		G	H

Kroner, Christian Johann,

Rinteln in Hesse, 1838.

MODERN.

608*	At Early Dawn, Photogravure, - -	5 00	15½x20½	P	G

La Farge, John,

New York, 1835.

MODERN.

		Price.	Size.	Grade.
609	Halt of the Wise Men, Platinotype, - Museum of Fine Arts, Boston.	$5 00	15x21	G H
610	Kuwannon, or the Goddess of Meditation, Platinum Print, - - - -	3 00	12½x9¾	G H
611	(1) Music, Platinum Print, - -	4 00	7¾x20	G H
612	(2) The Drama, " " - - Decorations in the residence of Whitelaw Reid, New York.	4 00	7¾x20	G H
613*	Suonatore, Platinum Print, - - Part of the McKim Memorial Window, Trinity.	3 00	12½x9¾	G H

Lambert, Eugène,

Paris, 1825.

MODERN.

614*	A Family of Cats, - - - - Luxembourg.	1 50	IV	P

Landelle, Charles,

Laval, 1821.

615	Jerusalem—Easter Night, - - -	4 00	III	G

Landseer, Sir Edwin,

London, 1802-1873.

ENGLISH SCHOOL.

††616*	King Charles Spaniels, - - - National Gallery, London.	4 00	III	P	
†617**	Highland Music, - - - National Gallery. London.	4 00	III	P	G H
618	The Sleeping Hound, - - - National Gallery, London.	4 00	III	P	G
††619	Dignity and Impudence, - - - National Gallery, London.	4 00	III	P	G
††620*	The Horse Shoer, - - - - National Gallery, London.	4 00	III	P	G
621	Highland Dogs, - - - National Gallery, London.	4 00	III	P	G

Laronze, Jean,

Genelard.

MODERN.

		Price.	Size.	Grade.
622	Evening, - - - - -	$4 00	III	G

La Tour, Maurice Quentin de

Saint Quentin, 1704-1788.

FRENCH SCHOOL.

623	Louis of France, Son of Louis XV., as a Child, Louvre, Paris.	4 00	III	P G

Lauenstein, Heinrich,

Hiddensen, 1836.

MODERN.

624	St. Cecilia, - - - - -	4 00	III	G H

Laugée, D. Francois,

Maromme, 1823.

MODERN.

625	Approach of Autumn, - - -	4 00	III	P G

Laugée, Georges,

Montivilliers.

MODERN.

626	Sunset, - - - - -	4 00	III	G
627	Return from the Fields, - -	4 00	III	G
†628**	The Favorite, - - - -	4 00	III	P G
††629**	A Shower, - - - -	4 00	III	P G H
630	Close of Day, - - - -	4 00	III	P G
†631*	Between the Showers, - - - Salon, 1895.	4 00	III	P G H

Laurens, Jean Paul.

Fourquevaux, 1838.

MODERN.

632	The Hostages, - - - - Salon, 1896.	4 00	III	G

Lawrence, Sir Thomas,

Bristol, 1769; London, 1830.

ENGLISH SCHOOL.

		Price.	Size.	Grade.
633	At the Brook, - - - - National Gallery, London.	$4 00	III	P
634	Prince Charlotte of Wales, - - Windsor Gallery.	4 00	III	P
*635†	Portrait of Sir Walter Scott, - - Windsor Gallery.	4 00	III	G H

Leader, Benjamin Williams,

(Real Name, Benjamin Williams.)

1831.

MODERN.

636	Valley of the Llugwy, Photogravure, -	10 00	17x29	P G H
†637*	Eventide, Photogravure, - -	10 00	17x29	P G H
†638*	Solitude, Photogravure, - - -	6 00	22x17½	P G H
††639**	The Silent Evening Hour, Photogravure,	10 00	19x28½	P G H
640	Silvery Morn, Photogravure, - -	6 00	15½x23½	P G H
641	Golden Eve, - - - -	6 00	15½x23½	P G H

Le Brun, Charles,

Paris, 1619-1696.

FRENCH SCHOOL.

642	A Commandant in Armor, - - Lichtenstein Gallery, Vienna.	4 00	III	G H

Le Brun, Madame Elizabeth Louise Vigée.

Paris, 1755-1842.

FRENCH SCHOOL.

††643**	Portrait of Madame Le Brun and Daughter, Louvre, Paris.	70 00	I	P G
644	Same Subject, - - - -	15 00	II	P G
645	Same Subject, - - - -	4 00	III	P G
†646*	Portrait of Madame Le Brun and Daughter; with Turban, - - - - Louvre, Paris.	15 00	II	P G
647	Same Subject, - - - -	4 00	III	P G
648	Portraits of the Dauphin and Dauphiness of France, son and daughter of Louis XVI. and Marie Antoinette, - - - Versailles.	4 00	III	P G H
649*	Portrait of Madame Le Brun, - - Uffizi Gallery, Florence.	15 00	II	G H
650	Same Subject, - - - -	4 00	III	G H

Lefebvre, Jules Joseph,

Tournan, 1834.

MODERN.

		Price.	Size.	Grade.
651	Vittoria Colonna,	$4 00	III	H
652	Clemence Isaure,	4 00	III	H
653	Reading,	4 00	III	H
654	Venetian Girl,	4 00	III	G H
655	Ancient Poetry,	4 00	III	G H

Leighton, Sir Frederick,

Scarborough, 1830-1896.

MODERN.

†656	Portrait of Sir Frederick Leighton, Uffizi Gallery, Florence.	2 00	IV	G H
††657	Captive Andromache, Photogravure,	12 00	16½x35	H
658	Greek Girls Playing at Ball, Photogravure,	12 00	19x34	H
659	Same Subject,	4 00	III	H

Lely, Sir Peter,

(Real name, Peter van der Faes.)

Soest, 1617; London, 1680.

MODERN.

660	Portrait of Oliver Cromwell, Pitti Gallery, Florence.	4 00	III	H

Lenbach, Franz von,

Schrobenhausen, 1836.

FLEMISH SCHOOL.

†661*	Prince Otto von Bismarck, Photogravure,	12 00	28½x24	G H
662	Prince Otto von Bismarck, (bust portion of preceding picture,)	5 00	19½x16¼	G H
663	Count von Moltke, Photogravure,	5 00	18x14	G H
664*	Wagner, Photogravure,	5 00	17x13	H
665	Same Subject, Photograph,	4 00	III	H
666*	Liszt, Photogravure,	5 00	17x13	H
667	Same Subject, Photograph,	4 00	III	H

Leonardo; see Vinci.

Lerolle, Henri,

Paris.

MODERN.

		Price.	Size.	Grade.
††668**	In the Country (the shepherdess), - Luxembourg, Paris.	$15 00	II	P G H
669	Same subject, - - - -	4 00	III	P G H
††670**	Along the River, - - - - Museum of Fine Arts, Boston.	4 00	III	P G H
671*	Same subject, Platinum Print, - -	5 00	15x20	P G H
†672*	Arrival of the Shepherds, - - -	4 00	III	P G
673	Outskirts of the Forest, - - -	4 00	III	P G
674	Flight into Egypt, - - -	4 00	III	P G H
675	The Seashore, - - - -	4 00	III	P G H

Le Roux, Hector,

Verdun, 1829.

MODERN.

676	School of the Vestals, - - -	15 00	II	G
677	Same subject, - - - -	4 00	III	G

Le Sénéchal de Kerdréoret, Gustave,

Hennebont, 1860.

MODERN.

678*	A Squall, Harbor of Treport, - -	4 00	III	P G H

Lesueur, Eustache,

Paris, 1617-1655.

FRENCH SCHOOL.

679	Calliope, - - - - - Louvre, Paris.	4 00	III	G H

Leutze, Emanuel,

Gmünd, Wurtemberg, 1816; Washington, D. C., 1868.

MODERN.

680	Washington Crossing the Delaware, - Metropolitan Museum of Art, New York.	10 00	20x34	G H

Lippi, Fra Filippo,

Florence, 1412; Spoleto, 1469.

FLORENTINE SCHOOL.

		Price.	Size.	Grade.
681	Madonna, - - - - - - Royal Museum, Berlin.	$4 00	III	G H
682	Virgin Adorning the Infant Christ, - Royal Museum, Berlin.	4 00	III	G H
683*	An Angel Placing Jesus in the Arms of the Virgin, - - - - - - National Gallery, London.	4 00	III	P G H
684	The Annunciation, - - - National Gallery, London.	4 00	III	H
685	The Archangel Gabriel and Mary, - Academy of Fine Arts, Florence.	4 00	III	G H
686	Virgin Adoring the Infant Jesus, - Academy of Fine Arts, Florence.	4 00	III	P G

Lippi, Filippino,

Florence, 1459—1504.

FLORENTINE SCHOOL.

687	Group of Angels, from "The Holy Family Surrounded by Angels," - - Pitti Gallery, Florence.	4 00	III	P G H

Lippi, Lorenzo,

Florence, 1606-1664.

NATURALIST.

688*	St. Catharine, - - - - - Uffizi Gallery, Florence.	4 00	III	P G H

Longfellow, Ernest W.

Cambridge, Mass., 1845.

MODERN.

689	Portrait of Henry Wadsworth Longfellow, at the Age of Seventy, Photogravure, -	5 00	15½x20	P G H

Lorraine, Claude,

(Real Name, Claude Gellée.)

Champagne, 1600; Rome, 1682.

FRENCH SCHOOL.

690	A Seaport at Sunrise, - - - Louvre, Paris.	4 00	III	H
691	A Seaport at Sunset, - - - Louvre, Paris.	4 00	III	H
692	Ulysses Restores Chryseis to her Father, - Louvre, Paris.	4 00	III	G H

Lorraine, Claude—Continued.

		Price.	Size.		Grade	
693	Seaport in a Fog, - - - Louvre, Paris.	$4 00	III		G	H
††694*	The Ford, - - - - - Louvre, Paris.	4 00	III		G	H
695	Landscape in Italy, - - - Royal Museum, Berlin.	4 00	III		G	H
†696*	The Flight into Egypt, - - - Royal Gallery, Dresden.	4 00	III	P	G	H
697	A Seaport, - - - - National Gallery, London.	4 00	III		G	H
698	Embarkation of St. Ursula, - - National Gallery. London.	4 00	III		G	H
699	A Seaport, - - - - Windsor Gallery.	4 00	III		G	H
700	Port of Ostia, - - - - Prado Museum, Madrid.	4 00	III			H
701	Landscape, with effect of the setting sun, Prado Museum, Madrid.	4 00	III			H
702	Evening, - - - - - Hermitage Museum, St. Petersburg.	4 00	III		G	H

Lotto, Lorenzo,

Treviso, 1480 (?); Loreto. 1554.

VENETIAN SCHOOL.

703	The Three Ages of Man, - - - Pitti Gallery, Florence.	4 00	III		G	H

Low, Will H.,

Albany, N. Y., 1853

MODERN.

Decorations in the Waldorf-Astoria Hotel, New York.

704	Egypt, Platinum Print, - - -	6 00	14x22½		G	H
705	Greece, " " - - -	6 00	14x22½		G	H
706	Italy, " " - - -	6 00	14x22½		G	H
707	Spain, " " - - -	6 00	14x22½		G	H
708	Germany, " " - - -	6 00	14x22½		G	H
709	Holland, " " - - -	6 00	14x22½		G	H
710	Hungary, " " - - -	6 00	14x22½		G	H
711	Russia, " " - - -	6 00	14x22½		G	H
712	England, " " - - -	6 00	14x21½		G	H
713	Scotland, " " - - -	6 00	14x22½		G	H
714	Ireland, " " - - -	6 00	14x22½		G	H
715	America, " " - - -	6 00	14x22½		G	H
716	Japan, " " - - -	6 00	14x22½		G	H

Lowe, Margaret,

MODERN.

		Price.	Size.	Grade.
717	Mignon, - - - - -	$4 00	III	P G H

Luini, Bernardino,

Luino, 1460-1530.

LOMBARD SCHOOL.

718	Sleep of the Infant Jesus, - - - Louvre, Paris.	4 00	III	P
719	Christ and the Doctors, - - National Gallery, London.	4 00	III	H
720	Infant Jesus and St. John - - - Prado Museum, Madrid.	4 00	III	P
721	St. Catherine and two Angels, - - Hermitage Museum, St. Petersburg.	4 00	III	P

Mass, (or Maes), Nicholas,

Dordrecht, 1632; Amsterdam, 1693.

DUTCH SCHOOL.

722*	The Spinner, - - - - Van der Hoop Collection, Amsterdam.	4 00	III	P* G

Mantegna, Andrea,

Padua, 1431-1506.

SCHOOL OF PADUA.

723	Triumph of Scipio, right half of picture, - National Gallery, London.	4 00	III	G H
724	Triumph of Scipio, left half of picture, National Gallery, London.	4 00	III	G H

Marais, Adolphe,

Honfleur.

MODERN.

725	At Saint Nic; Bay of Douarnenez, -	4 00	III	G
726	On the Moors; Finisterre, - -	4 00	III	P

Maratta, Carlo,

Camerano, 1625-1713.

SCHOOL OF ROME.

727	Virgin and Infant Jesus, - - - Royal Gallery, Dresden.	4 00	III	P G
728	The Reading Lesson; the Virgin teaching the Child Jesus, - - - - Hermitage Museum, St. Petersburg.	4 00	III	P G

Marcke, Émile van,

Sevres, 1827-1890.

MODERN.

Copyrighted by E. E. Soderholtz & Co.. 1898.

THE WATER GATE

		Price.	Size.	Grade.
†729*	The Meadow Pool, Platinum Print, - Stetson Collection.	$4 50	13x16	P G H
††730**	The Water Gate, - - - The Leyton Gallery, Milwaukee.	5 00	14½x18	P G H

Marionez, George P. C.,

Douai.

MODERN.

731	Return from the Fields, - - -	4 00	III	P G

Masaccio, Tommaso,

(Real name, Tommasso di Giovanni di Simone Guidi.)

San Giovanni, 1402-1429.

FLORENTINE SCHOOL.

		Price.	Size.	Grade.
732	Florentine Scene, - - - - Royal Museum, Berlin.	$4 00	III	H
733	Portrait of an old Man, - - Uffizi Gallery, Florence.	4 00	III	H

Matsys; see Metsys,

Massys; see Metsys,

Mauve, Anton,

Zaandam, 1838-1888.

MODERN.

††734**	Shepherd's Lane, Platinum Print - -	5 00	16x21	P G H
735*	The Woodcutters, Platinum Print, -	15 00	18x34	P G H

Max, Gabriel.

Prague, 1840.

MODERN.

736	Madonna, - - - - -	4 00	III	P G H
737	Same subject, - - - -	3 00	IV	P G H
738	Madonna, - - - - -	4 00	III	P G

Mayan, Henry T.

Marseilles.

MODERN.

739	Haymaker, - - - -	4 00	III	P G
740	Day's Labor Ended, - - -	4 00	III	P G
741	Gleaners Going Home, - -	4 00	III	P G

Maynard, George W.

Washington, 1843.

MODERN.

742	Discovery, Platinum Print, - - Decoration in the Library of Congress.	4 00	8x21	G H

McEwen, Walter.

Chicago, 1860.

MODERN.

THE GREEK HEROES.

Decoration in the Library of Congress.

			Price.	Size.	Grade.
743	(1)	Paris, Platinum Print, - -	$2 50	7½x13	G H
744	(2)	Orpheus, " - - -	2 50	7½x13	G H
745	(3)	Prometheus, " - - -	2 50	7½x13	G H
746	(4)	Achilles, " - - -	2 50	7½x13	G H
747	(5)	Hercules, " - - -	2 50	7½x13	G H

Meer, Jan van der (or Vermeer).

Delft, 1632-1675.

DUTCH SCHOOL.

748	The Lace Maker, - - - -	2 00	7x9	G	
	Louvre, Paris.				

Meissonier, Jean Louis Ernest.

Lyons, 1815; Paris. 1891.

MODERN.

749	"1814," - - - -	15 00	II	G H	
750	Same subject, - - - -	4 00	III	G H	

Melchers, Gari.

Detroit, 1860.

MODERN.

Decorations in the Library of Congress.

751	(1)	Peace, Platinum Print, - -	4 00	8x21	G H
752	(2)	War, " - -	4 00	8x21	G H

Melozzo da Forli.

Forli, 1438-1494.

FLORENTINE SCHOOL.

753	Angel with Tambourine, - - -	4 00	III	P G	
	Sacristy of St. Peter's, Rome.				
††754**	Angel with Mandolin, - -	15 00	II	P G	
	Sacristy of St. Peter's, Rome.				
755	Same subject, - - - -	4 00	III	P G	
756	Angel with Mandolin, - - -	4 00	III	P G	
	Sacristy of St. Peter's, Rome.				
757	Angel with Rebeck, - - -	4 00	III	P G	
	Sacristy of St. Peter's, Rome.				
††758**	Angel with Viol, - - -	15 00	II	P G	
	Sacristy of St. Peter's, Rome.				
759	Same subject, - - - -	4 00	III	P G	

Mengs, Anton Raphael.

Aussig in Bohemia, 1728; Rome, 1779.

GERMAN SCHOOL.

		Price.	Size.	Grade.
760	Portrait of Mengs in his Youth, - Royal Museum, Dresden.	$4 00	III	G H
761	Virgin and Infant, - - - Imperial Museum, Vienna.	4 00	III	P G H
762	Portrait of Mengs, - - - Hermitage Museum, St. Petersburg.	4 00	III	G H

Menzel, Adolf Frederic Erdmann.

Breslau, 1815.

MODERN.

763	Concert at the Court of Frederic the Great, Photogravure, - - -	15 00	22x31½	H

Mesdag, Hendrik Willem.

Groningen, 1831.

MODERN DUTCH SCHOOL.

††764**	Night; marine, - - -	4 00	III	P G H
765*	Morning; marine, - - -	4 00	III	P G H
766*	Return of the Fishing Boats at Scheveningen,	4 00	III	P G H
767	Evening in November, - - - Salon, 1896.	4 00	III	G H
768	Stormy Weather; marine, - - Salon, 1896.	4 00	III	G H
††769**	The Morning, Photogravure, - -	5 00	20x16	P G H
†770**	The Return of the Fishing Boats, Photogravure,	5 00	20x16	P G H

Metsu, Gabriel,

Leyden, 1630; Amsterdam, 1667.

AMSTERDAM SCHOOL.

771	Vegetable Market in Amsterdam, - - Louvre, Paris.	4 00	III	P G H
772	The Chicken Merchant, - - Royal Museum, Dresden.	4 00	III	P G H
773	The Amateur Musicians, - - - Royal Museum, The Hague.	4 00	III	G H
774	The 'Cellist, - - - - Buckingham Palace, London.	4 00	III	G H

Metsys, (Matsys or Massys,) Quentin, (or Quintin)

Antwerp, 1460-1530.

FLEMISH SCHOOL.

		Price.	Size.	Grade.
775	Portrait of Quentin Matsys,- - - Uffizi Gallery, Florence	$4 00	III	G H

Meyer, Johann George, (von Bremen)

Bremen, 1813-1886.

MODERN.

776*	Siesta, Photogravure, - - -	5 00	16½x12	P
777	Same Subject, Photograph, - -	4 00	26x33½	P
778	The Wounded Lamb, Photogravure, -	5 00	16½x12	P
779	Same Subject, Photograph, - -	4 00	26x33½	P

Meyerheim, Paul Freidrich,

Berlin, 1842.

MODERN.

780	Lions, Photograph, - - - -	15 00	22½x34½	P G

Michelangelo Buonarotti,

Castle of Caprese, near Arezzo, 1475; Rome, 1564.

FLORENTINE SCHOOL.

†781*	Portrait of Michelangelo, - - - Uffizi Gallery, Florence.	4 00	III	G H
782	The Fates, - - - - Pitti Gallery, Florence.	4 00	III	G H
783*	Libyan Sibyl, - - - - Sistine Chapel, Vatican, Rome.	4 00	III	G H
784	Prophet Daniel, - - - - Sistine Chapel, Vatican, Rome.	4 00	III	H
††785*	Delphic Sibyl, - - - - Sistine Chapel, Vatican, Rome.	4 00	III	H
786	Prophet Zacharias, - - - Sistine Chapel, Vatican, Rome.	4 00	III	G H
787	The Erythrean Sibyl, - - - Sistine Chapel, Vatican, Rome.	4 00	III	G H
788	Prophet Ezekiel, - - - Sistine Chapel, Vatican, Rome.	4 00	III	H
789*	Prophet Jeremiah, - - - - Sistine Chapel, Vatican, Rome.	4 00	III	H

Millais, Sir John Everett,

Southampton, 1829-1896.

ENGLISH SCHOOL.

790	Portrait of Millais, - - - - Uffizi Gallery, Florence.	2 00	IV	G H

Millet, F. D.

Mattapoisett, Mass., 1846.

MODERN.

		Price.	Size.	Grade.
791	Thesmophoria, Platinum Print, - - - A decoration in the Bank of Pittsburgh.	$5 00	10½x21	G H

Millet, Jean Francois,

Greville, 1814; Barbizon, 1875.

FRENCH SCHOOL.

792	Church at Greville, - - - - Louvre, Paris.	4 00	III	G H
793	Spring, - - - - - - Louvre, Paris.	4 00	III	G H
††794**	The Gleaners, - - - - - Louvre, Paris.	15 00	II	P G H

THE GLEANERS.

795	Same Subject, - - - -	4 00	III	P G H
796*	Shepherdess and Flock (drawing),	4 00	III	G H
†797*	Portrait of Millet (drawing), - -	4 00	III	G H
798	Feeding the Geese, - - -	4 00	III	P
799	The Fall of the Leaves, - -	4 00	III	G H

Millet, Jean Francois—Continued.

		Price.	Size.	Grade.
800*	The New-born Lamb (drawing), - -	$4 00	III	P* G
801	Flight of Wild Geese, - - -	4 00	III	P G
802	Fagot Gatherer, - - - -	4 00	III	G H
803	Shepherdess Resting, - - -	4 00	III	G H
††804*	Feeding her Birds, - - - -	4 00	III	P G
805	Water Carriers, - - - -	4 00	III	G H
806	Peasant Girl and Cow, - - -	4 00	III	P G
807	The Sower, - - - -	4 00	III	P G H
808	The First Step, - - - -	4 00	III	P
††809**	The Shepherdess, - - -	15 00	II	P G H
810	Same Subject, - - - -	4 00	III	P G H
811	Millet's Garden (drawing), - -	4 00	III	P G H
812*	The Winnower, - - - -	4 00	III	P G H
†813*	The Angelus, Pastel, - - -	4 00	III	G H
814	Italian Landscape, - - - - Munich Gallery.	4 00	III	G H

Minet, Émile Louis,

Rouen.

MODERN.

815	Return of the Reapers, - - -	4 00	III	P G
816	Raising the Nets, - - -	4 00	III	P G

Montagna, Bartolommeo,

Orzinovi, 1450; Vicenza, 1523.

VENETIAN SCHOOL.

817	Young Musicians, - - - - Louvre, Paris.	4 00	III	P

Moisson, Raymond,

Meudon.

MODERN.

818	Moonrise, - - - - -	4 00	III	P G H

Moore, Henry,

York, 1831.

MODERN.

††819**	Clearing After Rain, Photogravure,	10 00	20x29½	P G H

Morgan, Fr.

MODERN.

		Price.	Size.	Grade.
820	A Heavy Load, Photogravure, - -	$5 00	21x14	P
821*	The Tired Gleaners, Photogravure, -	5 00	21x14	P
††822	Watching and Waiting, Photogravure, -	5 00	16x20	P

Morland, George.

London, 1763-1804.

ENGLISH SCHOOL.

823*	Return to the Stable, - - - National Gallery, London.	4 00	III	P* G H

Moor, (Mor, or Moro) van Dashorst, Antonis.

Utrecht, 1512; Antwerp. 1578.

DUTCH SCHOOL.

824	Portrait of Edward VI., King of England, Louvre, Paris.	4 00	III	H

Moreau, Adrien.

Troyes, 1843.

FRENCH SCHOOL.

825	In Autumn, - - - -	4 00	III	P G
826	The Drinking Pool, - - -	4 00	III	P G

Morlon, Antoine Paul Émile.

Sully-sur-Loire.

MODERN.

827	Safe Ashore before the Storm, - -	4 00	III	P G H
828	Fishing Boat Tacking, - -	4 00	III	P G H
829	Venetian Fishing Boats, - - -	4 00	III	G H
830	Fishing Smacks Running before Storm,	4 00	III	P G

Munier, Émile.

Paris, (?); 1895.

MODERN.

831	At the Spring, - - - -	4 00	III	P
†832*	Robin Redbreast, - - -	4 00	III	P
833	"Kiss Me Quick"; (child and kitten), -	4 00	III	P
834	Youth, - - - - -	4 00	III	P

Munthe, Ludwig.

Aaroen, Norway, 1843.

MODERN.

		Price.	Size.	Grade.
835	Winter, Photogravure, - - -	$5 00	20x15½	G H

Murillo, Bartholomé Esteban.

Seville, 1616-1682.

SCHOOL OF SEVILLE.

††836*	The Immaculate Conception, - - Louvre, Paris.	70 00	I*	P G H

THE IMMACULATE CONCEPTION

Murillo, Bartholomé Esteban—Continued.

		Price.	Size.	Grade.
837	Same subject,	$15 00	II*	P G H
838	Same subject,	4 00	III	P G H
††839*	Holy Family, Louvre, Paris.	70 00	I*	G H
840	Same subject,	15 00	II*	G H
841	Same subject,	4 00	III	G H

ST. ANTHONY OF PADUA AND INFANT JESUS.

††842**	St. Anthony of Padua and Infant Jesus, Royal Museum, Berlin.	15 00	II*	P G H
843	Same subject, Photogravure,	15 00	24x25	P G H
844	Same subject	4 00	III	P G H
††845**	Detail of 842,	4 00	III	P G H
†846*	Virgin and Infant Jesus, Royal Gallery, Dresden.	15 00	II	P G H
847	Same subject,	4 00	III	P G H
848*	Detail of 846,	4 00	III	P G H

Murillo, Bartholomé Esteban—Continued.

		Price.	Size.	Grade.
849	Infant St. John, - - - - National Gallery, London.	$4 00	III	P
850	Same subject, Photogravure, - -	5 00	19x14	P
851	The Virgin; detail of "The Virgin with the Rosary," - - - - Pitti Gallery, Florence.	4 00	III	P
852	Detail of "The Virgin and Infant Jesus," Pitti Gallery, Florence.	4 00	III	P G
853	Rebecca and Eliezar, - - - Prado Museum, Madrid.	4 00	III	H
854	Same subject, - - - -	5 00	13x18	H
††855*	The Divine Shepherd, - - - Prado Museum, Madrid.	15 00	II	P
856	Same subject, Photogravure, - -	5 00	18x14½	P
857	Same subject, - - - -	4 00	III	P
†858*	St. John the Baptist as a Child, - Prado Museum, Madrid.	4 00	III	P
859	Same subject, Photogravure, - -	5 00	17¾x14¾	P
††860**	Children of the Shell; (St. John and Jesus), Prado Museum. Madrid.	15 00	II	P* G H
861	Same subject, - - - -	4 00	III	P G H
862	Half figure of the Virgin; detail of The Immaculate Conception, - - Prado Museum, Madrid.	4 00	III	G H
863	Same subject, Photogravure, - -	5 00	20x10½	G H
864*	St. Joseph and Infant Jesus, - - Hermitage Museum, St. Petersburg.	4 00	III	P
865	Flight into Egypt, - - - - Hermitage Museum, St. Petersburg.	4 00	III	P G
866	Laughing Peasant Lad, - - Hermitage Museum, St. Petersburg.	4 00	III	P G
867*	Infant St. John the Baptist, - - Hermitage Museum. St. Petersburg.	4 00	III	P G
868**	Detail of 868, - - - -	4 00	III	P* G
869	The Melon Eaters, - - - - Munich Gallery.	4 00	III	P G

Naujok, G.

MODERN.

870*	St. Cecilia, Photogravure, - -	5 00	20x15½	P G H

Neal, David.

Lowell, Massachusetts, 1837.

MODERN.

		Price.	Size,	Grade.
871	Oliver Cromwell visiting John Milton, Photogravure, - - -	$5 00	14½x18½	G H

Neer, Aert van der.

Amsterdam, 1603-1677.

DUTCH SCHOOL.

872	Dutch Village by Moonlight, - - Royal Gallery, Dresden.	4 00	III	G H

Normann, Adelsteen,

Bodoe, Norway, 1848.

MODERN NORWEGIAN SCHOOL.

873**	Port of Bodoe, - - - -	15 00	II	G H
874	Same subject, - - - -	4 00	III	G H
875*	Moonlight at Lofoden - - -	4 00	III	G H
876	Norwegian Waters, - - -	4 00	III	G H
877	Evening in Norway, - - -	4 00	III	G H
878	Cape North, Norway, - - -	4 00	III	G H
879	Summer Night ; Rafssund, Norway, -	4 00	III	G H
880	Summer Night at Lofoden, - - Salon, 1896.	4 00	III	G
881	Off the Norwegian Coast. - - - Salon, 1897.	4 00	III	G H
882	Sunset, Norwegian Coast ; marine, - Salon, 1897.	4 00	III	G H

Olivié, Léon,

Narbonne.

MODERN.

883	Anxiety, - - - - -	4 00	III	P
884	A Captive, - - - -	4 00	III	P

Oost, Jacob van (the elder)

Bruges, 1600-1671.

FLEMISH SCHOOL.

885	The Philosopher, - - - - Museum, Bruges.	4 00	III	G H

Ostade, Adriaen van,

Harlem, 1610-1685.

DUTCH SCHOOL.

		Price.	Size.	Grade.
886	Family of Adriaen van Ostade, - - Louvre, Paris.	$4 00	III	G H
887	The Fiddler, - - - - Royal Museum, The Hague.	4 00	III	P G

Ostade, Isaak van,

Harlem, 1621-1649.

888	The Halt, - - - - - Louvre, Paris.	4 00	III	P G H
889	Frozen Canal in Holland, - - Louvre, Paris.	4 00	III	P G H
890	Frozen Canal in Holland, - - - Louvre, Paris.	4 00	III	P G H

Oudry, Jean Baptiste,

Paris, 1686; Beauvais, 1755.

FRENCH SCHOOL.

891*	Blanche; a dog from the kennels of Louis XV. Louvre, Paris.	4 00	III	P
892	Dog and Bowl, - - - - Louvre, Paris.	4 00	III	P
893	Mignonne and Sylvie; dogs from the kennels of Louis XV., - - - Louvre, Paris.	4 00	III	P G

Pallik-Bela,

MODERN

†894*	In Mother's Keeping, Photogravure, -	5 00	20x14¼	P

Palma, Jacopo (the younger)

; (called Il Giovine.)

Venice, 1544-1628.

VENETIAN SCHOOL.

895	Saint Margaret, - - - - Uffizi Gallery, Florence.	4 00	III	G H

Palma, Jacopo (the elder)

(called Il Vecchio.)

Serenalta, near Bergamo, 1480; Venice, 1528,

VENETIAN SCHOOL.

		Price.	Size.	Grade.
896	The Three Sisters, - - - - Royal Gallery, Dresden.	$4 00	III	G H
††897**	Saint Barbara; church of Santa Maria, Formosa Venice, - - - -	12 00	34x15	G H
898	Same Subject, - - - -	5 00	21x9	G H
899	Detail of 897. - - - -	12 00	32x23	G H
900	Same Subject, - - - -	5 00	21x16	G H

Panini, Giovanni Paolo,

Piacenza, 1695; Rome, 1768.

SCHOOL OF ROME.

901	Interior of St. Peter's, Rome, - - Louvre, Paris.	4 00	III	H

Pearce, Charles Sprague,

Boston, 1851.

MODERN.

Decorations in the Library of Congress.

902	(1)	The Family, Platinum Print, -	4 50	10x21	G H
†903*	(2)	Religion, " " -	2 50	7½x13	G H
†904*	(3)	Labor, " " - -	2 50	7½x13	G H
†905*	(4)	Study, " " -	2 50	7½x13	G H
†906*	(5)	Recreation, " " - -	2 50	7½x13	G H
†907*	(6)	Rest, " " -	2 50	7½x13	G H

Peel, Paul,

London, Canada.

MODERN.

908	An Unexpected Meeting, - - -	4 00	III	P	

Pelouse, Leon Germain,

Pierrelaye, ——; died 1890.

MODERN.

909	A Morning near Perrouse, - - -	4 00	III	P	G H

Perrault, Léon Belize,

Poitiers.

MODERN.

		Price.	Size.	Grade.
910	A Lapful (kittens), - - -	$4 00	III	P
911	The Reading Lesson, - - -	4 00	III	P

Perret, Aimé,

Lyons, 1847.

MODERN.

912	The Shepherd, - - - -	4 00	III	P G

Perugino, Pietro,

(Real name, Pietro di Cristoforo Vannucci,)
Citta della Pieve, 1446-1524.

UMBRIAN SCHOOL.

913	Portrait of Perugino, - - - Uffizi Gallery, Florence.	4 00	III	G H
914	Detail from "The Virgin and two Saints," Uffizi Gallery, Florence.	4 00	III	G H
915	Detail from "The Adoration," - Pitti Gallery, Florence.	4 00	III	G H

Piazzetta, Giovanni Battista,

Venice, 1682-1754.

VENETIAN SCHOOL.

916*	A Standard Bearer, - - - - Royal Gallery, Dresden.	4 00	III	P G

Piloty, Carl Théodore,

Munich, 1826-1886

MODERN.

917	Columbus, - - - - -	4 00	III	G H

Pinell, B.,

MODERN.

918	Adagio - - - - -	4 00	III	G H

Plockhorst, Bernhard,

Brunswick, 1825.

MODERN.

919	Christ Blessing Little Children, - -	15 00	II	P G
920	Same Subject, - - - -	4 00	III	P G
921	Summer Delight, - - - -	4 00	III	P
922	Madonna, - - - -	4 00	III	P
923	Same Subject, - - - -	3 00	IV	P

Poetzelberger, Robert,

Vienna, 1856.

MODERN.

		Price.	Size.	Grade.
924	Old Songs, - - - -	$5 00	13¼x20	G

Pontormo, Jacopo da,

(Real name, Jacopo Carucci.)

Pontormo, 1494; Florence, 1557.

FLORENTINE SCHOOL.

925	Portrait of a Lapidary, - - - Louvre, Paris.	4 00	III	H

Pordenone, Bernardino Licinio.

Early 16th Century; Died after 1541.

VENETIAN SCHOOL.

926	Portrait of a Venetian Noble Lady, - Royal Gallery, Dresden.	4 00	III	G H

Potter, Paul.

Enckhuysen, 1625; Amsterdam, 1654.

DUTCH SCHOOL.

927*	The Meadow, - - - - Louvre, Paris.	4 00	III	P G H
928	Pasture with Cattle and Sheep, - - Royal Gallery, Dresden.	4 00	III	P G H
†929*	Landscape with Animals, - - Museum, Amsterdam.	15 00	II	G H
930	Same subject, - - - -	4 00	III	G H
931*	Young Bull, - - - - Royal Museum, The Hague.	4 00	III	P G H
932	Detail of 931, - - - -	4 00	III	P G H
†933	Head of Bull from 931, - -	4 00	III	P G H
934	Sheep; detail of 931, - - -	4 00	III	P G H
935	Field with Cattle, - - - Royal Museum, The Hague.	4 00	III	P G
936	Landscape, - - - - National Gallery, London.	4 00	III	P G H
†937*	Wolf Dog, - - - - Hermitage Museum, St. Petersburg.	15 00	II	P
938	Same subject, - - - -	4 00	III	P
939	Cattle Grazing, - - - Cassel Gallery.	3 00	IV	G H

Poussin, Gaspard; see Dughet.

Poussin, Nicolas.

Andelys, 1594; Rome, 1665.

FRENCH SCHOOL.

		Price.	Size.	Grade.
940	Finding of Moses, - - - Louvre, Paris.	$4 00	III	P G
941	Summer, or Ruth and Boaz, - - Louvre, Paris.	4 00	III	G
942	Portrait of Poussin, - - - Louvre, Paris.	4 00	III	H
943	Portrait, Head of Poussin, - - Royal Gallery, Dresden.	4 00	III	P G H
944	Theseus at Trezine, - - - Uffizi Gallery, Florence.	4 00	III	G H

Pratt, Bela L.

MODERN.

Decorations in the Library of Congress.

945	(1) Spring, Platinum Print, - -	2 50	10x10	G	H
946	(2) Summer " - -	2 50	10x10	G	H

Prudhon, Pierre.

Cluny, 1758; Paris, 1823.

FRENCH SCHOOL.

947	Portrait of the Empress Josephine, - Louvre, Paris.	4 00	III		H

Puligo, Domenico.

Florence, 1475-1527.

948	Virgin, Infant Jesus, and an Angel, - Pitti Gallery, Florence.	4 00	III	P	
949*	Holy Family, - - - - Pitti Gallery, Florence.	4 00	III	P	

Puvis de Chavannes, Pierre.

Lyons, 1824; Paris, 1898.

MODERN.

		Price.	Size.	Grade.
950*	The Art of Pottery, - - - Museum of Ceramics, Rouen.	$4 00	III	G H
951	Ceramic Art, - - - -	4 00	III	G H
952	Inspiration, - - - - Museum, Lyons.	4 00	III	G H
953	Portion of the Hemicycle of the Sorbonne, Paris.	4 00	III	H
954	Winter, - - - - City Hall, Paris.	4 00	III	G H
955	Victor Hugo doing homage to the City of Paris, City Hall, Paris.	4 00	III	H
956	History Invoking the Past, - - Salon, 1896.	4 00	III	H
957	Virgil; Rural Poetry, - - Salon, 1896.	4 00	III	H
958	Eschylus; Dramatic Poetry, - - Salon, 1896	4 00	III	H
959	Homer Crowned by the Odyssey and Iliad, Salon, 1896.	4 00	III	H
960	Muses welcoming the Genius of Enlightenment, Platinum Print, - - Boston Public Library.	9 00	12x38	G H
†961	Philosophy, Platinum Print, - - Boston Public Library.	2 00	6x13	G H
†962	Astronomy, Platinum Print, - - Boston Public Library.	2 00	6x13	G H
†963	History, Platinum Print, - - - Boston Public Library.	2 00	6x13	G H
†964	Chemistry, Platinum Print, - - Boston Public Library.	2 00	6x13	G H
†965	Physics, Platinum Print, - - - Boston Public Library.	2 00	6x13	G H
966	Pastoral Poetry, Platinum Print, - Boston Public Library.	2 00	6x13	G H
967	Dramatic Poetry, Platinum Print, - - Boston Public Library.	2 00	6x13	G H
968	Epic Poetry, Platinum Print, - - Boston Public Library.	$2 00	6x13	G H
969	Entire Frieze, including the preceding nine numbers, Platinum Print, - - Boston Public Library.	25 00	13x86	G H

Pyle, Howard,

Wilmington, Del., 1853.

MODERN.

		Price.	Size.	Grade.
††970	They Read Only on Occasions, Platinum Print,	5 00	14½x18	G
971	Washington in His Garden, " "	5 00	14½x18	G
972	The Capitol at Williamsburg, " "	2 00	10x13	G
973	The Retreat from Great Meadows " "	2 00	10x13	G
974	The Old Raleigh Tavern, " "	2 00	10x13	G
975	Washington Leaving Mt. Vernon, " "	2 00	10x13	G
976	Washington and Steuben at Valley Forge, Platinum Print, - - - -	2 00	10x13	G
977	Escape of Arnold, Platinum Print, -	2 00	10x13	G
978	Washington Escorting his Mother to the Ball-room at Fredericksburg, Platinum Print,	2 00	10x13	G
979	The Clerk of Congress Announcing to Washington his Election to the Presidency, Platinum Print, - - -	2 00	10x13	G
980	Washington and Mary Phillipse, Platinum Print, - - - - -	2 00	10x13	G

Rambaud, Antonin,

Lyons.

MODERN.

981	Sunset, - - - - - Salon, 1894.	4 00	III	G	H

Raphael Sanzio (Raffaello Santi),

Urbino, 1483; Rome, 1520.

SCHOOL OF ROME.

982	St. Michael and the Dragon, - - Louvre, Paris.	4 00	III	G	H
983	Portrait of Balthazar Castiglione, - Louvre, Paris.	15 00	II		H
984	Same subject, - - - -	4 00	III		H

Raphael Sanzio (Raffaello Santi)—Continued.

		Price.	Size.	Grade.
985	Head of Balthazer Castiglione; detail of 983,	$4 00	III	H
986	Portrait of a Young Man, - - - Louvre, Paris.	4 00	III	G H
987	Portrait of Jeanne of Aragon, - - Louvre, Paris.	4 00	III	H
988	Portraits of Men, - - - - Louvre, Paris.	4 00	III	H
††989**	Sistine Madonna, - - - Royal Gallery, Dresden.	60 00	I**	P G H
990	Same subject, - - - -	50 00	46x33¾	P G H
991	Same subject, - - - -	15 00	II*	P G H
992	Same subject, - - - -	4 00	III	P G H
993	Same subject, Photogravure, - -	15 00	35x25⅝	P G H
††994**	Detail of 989; Virgin and Child, three-quarter size, - - - - -	60 00	I	P G H
995	Same subject, - - - -	15 00	II*	P G H
996	Same subject, - - - -	4 00	III	P G H
997	Same subject, Photogravure, - -	15 00	35x28	P G H
998	Detail of 989; Saint Sixtus, - -	4 00	III	G H
999	Detail of 989; Saint Barbara, - -	4 00	III	G H
†1000*	Detail of 989; The Cherubs, - -	4 00	III	P* G
††1001*	Portion of 989; Virgin and Child, full size,	15 00	II	P G H
1002	Same subject, - - - -	4 00	III	P G H
1003	Pope Julius II. - - - - National Gallery, London.	4 00	III	G H
1004	Saint Catharine of Alexandria, - National Gallery, London.	4 00	III	G H
1005	Vision of a Knight, - - - National Gallery, London.	4 00	III	G H
1006	Madonna of the Candelabra, - - National Gallery, London.	4 00	III	G H
†1007*	Portrait of Raphael, - - - Uffizi Gallery, Florence.	4 00	III	G H
1008*	Portrait of the Fornarina, - - Uffizi Gallery, Florence.	4 00	III	G H
1009	Madonna of the Well, - - - Uffizi Gallery, Florence.	15 00	II	P G

Raphael Sanzio (Raffaello Santi)—Continued.

		Price.	Size.	Grade.
1010	Same subject,	$4 00	III	P G
1011*	Detail of 1009,	4 00	III	P G
1012	St. John in the Desert, Uffizi Gallery, Florence.	4 00	III	G H
1013*	Detail from "The Madonna of the Goldfinch," Uffizi Gallery, Florence.	4 00	III	P* G H
††1014**	Madonna of the Chair, Pitti Gallery, Florence.	15 00	II	P G H
1015	Same subject,	4 00	III	P G H
1016	Same subject, Photogravure,	5 00	16½ diam.	P G H
1017**	Detail of 1014,	4 00	III	P G
††1018**	Madonna del Granduca, Pitti Gallery, Florence.	15 00	II	P* G
1019	Same subject,	4 00	III	P G
1020*	Madonna and Child; detail of "The Madonna di Foligno," Gallery of the Vatican, Rome.	4 00	III	P G H
1021*	Transfiguration, Gallery of the Vatican, Rome.	4 00	III	G H
1022	Fresco from the Farnese Gallery; the gods assembled to listen to the prayers of Love and the complaints of Venus; right side, Farnese Gallery, Rome.	4 00	III	G H
†1023*	The Madonna of the Fish, Prado Museum, Madrid.	15 00	II	P G H
1024	Same subject,	4 00	III	P G H
1025	Same subject,	5 00	20x15	P G H
1026	Detail of 1023,	15 00	II	P G H
1027	Same subject,	4 00	III	P G H
1028	Detail of "The Visitation," Prado Museum, Madrid.	4 00	III	G H
1029	Madonna di Tempi, Munich Gallery.	3 00	IV	P
1030	Madonna della Tenda, Munich Gallery.	4 00	III	P
1031	Same subject,	3 00	IV	P
†1032	St. Cecilia, Bologna Gallery.	10 00	II½	G H
1033	Same subject,	4 00	III	G H

Rapin, Alexander.

Noroy-le-Bourg, 1840-1889.

MODERN.

		Price.	Size.	Grade.
1034	Morning on the Banks of the Doubs, -	$4 00	III	G H

Ravanne, Léon Gustave.

Meulan.

MODERN.

1035	Return from the Sea, - -	4 00	III	G H
1036	Letting go the Anchor, - - - Salon, 1894.	4 00	III	G

Regnault, Alexandre Georges Henri.

Paris, 1843-1871.

MODERN.

1037	Horses of Achilles, Platinum Print, - Art Museum, Boston.	5 00	14½x18	G H

Rembrandt van Ryn.

Leyden, 1607; Amsterdam, 1669.

DUTCH SCHOOL.

1038	The Good Samaritan, - - Louvre, Paris.	4 00	III	P	G
1039	St. Matthew, - - - Louvre, Paris.	4 00	III		G H
1040	Portrait of a Woman, - - Louvre, Paris.	4 00	III		H
1041	Portrait of Rembrandt, - - - Royal Museum, Berlin.	4 00	III		G H
1042	Same subject, Photogravure, -	5 00	18½x15		G H
1043	Portrait of Saskia, wife of Rembrandt, - Royal Gallery, Dresden.	4 00	III		G H
1044	Same subject, Photogravure, -	5 00	16¼x13½		G H

Rembrandt van Ryn—Continued.

		Price.	Size.	Grade.
1045	Portrait of Saskia, wife of Rembrandt, - Royal Gallery, Dresden.	$4 00	III	G H
1046	Detail of 1045; head, - -	4 00	III	G H
1047	Portrait of an Old Woman Weighing Gold, Royal Gallery, Dresden.	4 00	III	G H
1048	Portrait of a Young Man Wearing a Cuirass, Royal Gallery, Dresden.	4 00	III	G H
††1049	Head of an Old Man, - - - Royal Gallery, Dresden.	4 00	III	G H
1050	Same subject, Photogravure, -	5 00	18¾x14¼	G H
1051	Portrait of a Man, - - - Royal Gallery, Dresden.	4 00	III	G H
1052	Same Subject, Photogravure, -	5 00	16½x13¾	G H
††1053**	The Night Watch, - - - Museum, Amsterdam.	70 00	I*	G
1054	Same subject, - - -	15 00	II*	G H
1055	Same subject, - - - -	4 00	III	G H
1056**	Detail of 1053, - - -	4 00	III	G H
†1057*	The Syndics of the Drapers, 1661, - Museum, Amsterdam.	70 00	I*	G H
1058	Same subject, - - -	15 00	II*	G H
1059	Same subject, - - - -	4 00	III	G H
1060*	Detail of 1057, - - -	4 00	III	G H
1061*	Portrait of Rembrandt as an Officer, - Royal Museum, The Hague.	4 00	III	G H
1062	Portrait of a Lady, - - - Museum, Antwerp.	4 00	III	G H
††1063**	Portrait of Rembrandt at the age of thirty-three years, - - - - National Gallery, London.	15 00	II	G H
1064	Same subject, - - -	4 00	III	G H
1065	Same subject, Photogravure, - -	5 00	III	G H
1066	Detail of 1063, - - -	4 00	III	G H
1067	St. Paul, - - - - - Imperial Museum, Vienna.	4 00	III	H
1068	Portrait; Mother of Rembrandt, - Imperial Museum, Vienna.	4 00	III	H

L. of C.

Rembrandt van Ryn—Continued.

		Price.	Size.	Grade.
1069*	Portrait of Rembrandt, - - - - Pitti Gallery, Florence.	$4 00	III	G H
1070	Queen Artemisia receiving the urn containing the ashes of her husband, - Prado Museum, Madrid.	15 00	II	H
1071	Same subject, - - - -	4 00	III	H
1072	Same subject, Photogravure, -	5 00	15x16½	H
1073*	Abraham and the Angels, - - Hermitage Museum, St. Petersburg.	4 00	III	P G H
1074	Same Subject, Photogravure, - -	5 00	14¼x19	P G H
1075	The Holy Family, - - - Hermitage Museum, St. Petersburg.	4 00	III	P G H
1076	Same Subject, Photogravure, - -	5 00	17½x13½	P G H
1077	Mother of Rembrandt, - - - Hermitage Museum, St. Petersburg.	4 00	III	H
†1078*	Seated Figure; Mother of Rembrandt, Hermitage Museum, St. Petersburg.	15 00	II	G H
1079	Same Subject, - - - -	4 00	III	G H
1080*	Detail of 1078, - - - -	4 00	III	G H
1081*	Portrait of a Man Wearing Fur Cap; supposed to be Sobieski, King of Poland, Hermitage Museum, St. Petersburg.	15 00	II	G H
1082	Same Subject, - - - -	4 00	III	G H
1083	Same Subject, Photogravure, - -	5 00	18¼x12½	G H
1084	Portrait of Govaert Flink, - - Munich Gallery.	3 00	IV	G H

Reni; see Guido Reni.

Renouf, Émile,

Paris, 1845-1894.

MODERN.

1085*	Morning Mist, - - - - Luxembourg Gallery, Paris.	4 00	III	G H

Reynolds, Sir Joshua,

Plympton, 1723; London, 1792.

ENGLISH SCHOOL.

		Price.	Size.	Grade.
††1086*	Samuel at Prayer, - - - - National Gallery, London.	$4 00	III	P
††1087*	Heads of Angels, - - - - National Gallery, London.	4 00	III	P
††1088*	The Age of Innocence, - - - - National Gallery, London.	4 00	III	P G
1089	Portrait of Dr. Samuel Johnson, - - National Gallery, London.	4 00	III	G H
1090*	Portrait of the Duchess of Gloucester as a Child. - - - - - - Windsor Gallery.	4 00	III	P
1091	Portrait of Reynolds. - - - - Uffizi Gallery, Florence.	2 00	IV	G H

Ribera, Jose de,

(Called Il Spagnoletto.)

Jativa. near Valencia, 1588-1656.

SCHOOL OF VALENCIA.

1092	Diogenes with his Lantern. - - - Royal Gallery, Dresden.	4 00	III	G H
1093	St. Francis of Paulus. - - - Hermitage Museum, St. Petersburg.	4 00	III	G H

Richmond, George,

MODERN.

1094	Portrait of William Hickling Prescott, Photogravure. - - - - - -	4 00	13x16	G H

Richter, Gustave,

Berlin, 1823-1884.

MODERN GERMAN SCHOOL.

††1095**	Queen Louise, Photogravure. - -	15 00	34x21	G H
1096	Same Subject, Photograph. - - -	15 00	II	G H
†1097*	Queen Louise, head, Photograph. -	4 00	III	G H

Riecke, George,

Sheboygan, Wis., 1848.

MODERN.

		Price.	Size.	Grade.
†1098	Sunset Glow, Platinum Print. - -	$5 00	14½x18	P G H
1099	Waiting for Breakfast, Platinum Print.	2 00	10x13	P
1100	Sheep and Fowl, " " -	2 00	10x13	P G
1101	Sheep in Pasture, " " -	2 00	10x13	P G

Rieder, Marcel,

Thann.

MODERN.

1102	Dante Weeping for Beatrice. - - Salon, 1894.	4 00	III	H

Robert, Hubert,

Paris, 1733-1808.

FRENCH SCHOOL.

1103	The Portico of Octavia at Rome, now a fish market. - - - - Louvre, Paris.	4 00	III	H

Robusti; see Tintoretto.

Roedig, M.,

MODERN.

1104*	Beethoven, Photogravure. - -	5 00	20x16	H
1105**	Mozart, " - -	5 00	16x20¼	H
1106*	Schiller, " - - -	5 00	19½x15½	H
1107*	Goethe, " - - -	5 00	19½x15½	H

Rosa, Salvator.

Near Naples, 1615-1673.

NATURALIST.

1108	Portrait of a Poet, - - - Hermitage Museum, St. Petersburg.	4 00	III	H

Rossetti, Dante Gabriel.

London, 1828-1882

MODERN.

1109	Dante's Dream, Photogravure, -	12 00	20x28½	H

Rousseau, Theodore.

Paris, 1812; Barbizon, 1867.

FRENCH SCHOOL.

		Price.	Size.	Grade.
†1110*	Forest of Fontainebleau at Sunset, - Louvre, Paris.	$15 00	II	G H
1111	Same subject, - - -	4 00	III	G H
1112	Marshes, - - - - Louvre, Paris.	4 00	III	G H

Rubens, Peter Paul.

Siegen, 1577; Antwerp, 1640.

FLEMISH SCHOOL.

A STUDY.

Rubens, Peter Paul—Continued.

		Price.	Size.	Grade.
1113	Portrait of Elizabeth of France, Daughter of Henry IV., - - - Louvre, Paris.	$4 00	III	H
†1114*	King David Playing the Harp, - Stadel Museum, Frankfort.	4 00	III	G H
1115*	Portrait of a Child, - - - Stadel Museum, Frankfort.	4 00	III	P
††1116**	Child with Bird, - - - Royal Museum, Berlin.	4 00	III	P
1117	St. Cecilia, - - - - Royal Museum, Berlin.	4 00	III	P G H

DRAPED FEMALE FIGURE.

Rubens, Peter Paul—Continued.

		Price.	Size.	Grade.
†1118*	Portraits of the two Sons of Rubens, - Royal Gallery, Dresden.	$15 00	II	G H
1119	Same subject, - - - -	4 00	III	G H
1120*	Detail of 1118, - - - -	4 00	III	G H
1121	Portrait of a Man, - - - Royal Gallery, Dresden.	4 00	III	G H
1122	Woman and Child, - - - Royal Gallery, Dresden.	4 00	III	G H
1123*	An old Man, - - - - Royal Gallery, Dresden.	4 00	III	G H*
1124*	Departure of the Lictors; Detail of "Death of the Consul Decius Mus," - - Lichtenstein Gallery, Vienna.	4 00	III	H
1125	Wife of Rubens, - - - Van der Hoop Collection, Amsterdam.	4 00	III	H
1126*	Portrait of Anna Maria, Archduchess of Austria, - - - - Van der Hoop Collection, Amsterdam.	15 00	II	G H
1127	Same subject, - - - -	4 00	III	G H
1128	Portrait of Helen Fourment, wife of Rubens, Royal Museum, The Hague.	4 00	III	G H
1129	The Falconer, - - - - Buckingham Palace, London.	4 00	III	G H
†1130*	Portrait of Rubens, - - - Windsor Gallery.	4 00	III	H
1131	Portrait of Helen Fourment, wife of Rubens, Uffizi Gallery, Florence.	4 00	III	G H
1132*	Portrait of Rubens, with hat, - - Uffizi Gallery, Florence.	4 00	III	G H
†1133*	Holy Family, - - - - Pitti Gallery, Florence.	15 00	II	P G H
1134	Same subject, - - - -	4 00	III	P G H
1135	The Visitation, - - - - Borghese Gallery, Rome.	4 00	III	G H
1136	Portrait of Marie de Medici, Regent of France, Prado Museum, Madrid.	4 00	III	H
1137	Payment of the Tithes, - - Prado Museum, Madrid.	4 00	III	G H
1138*	Helen Fourment, wife of Rubens, - Hermitage Museum, St. Petersburg.	15 00	II	G H

Rubens, Peter Paul—Continued.

		Price.	Size.	Grade.
1139	Same subject, - - - -	$4 00	III	G H
1140	Same subject, Photogravure, - -	5 00	20¼x9½	G H
1141	Detail of 1138, - - -	4 00	III	G H
1142	Philip IV. King of Spain, - - Hermitage Museum, St. Petersburg.	4 00	III	G H
1143	Elizabeth of France, Queen of Spain, Hermitage Museum, St. Petersburg.	4 00	III	G H
1144	Landscape with Rainbow, - - Munich Gallery.	4 00	III	G H

Ruysdael, Jacob van,

Harlem, 1628 or 1629—1682.

DUTCH SCHOOL.

1145	The Forest, - - - - Louvre, Paris.	4 00	III	G H
1146	A Storm on the Dykes of Holland, - Louvre, Paris.	4 00	III	G H
1147	Landscape, - - - - Stadel Museum, Frankfort.	4 00	III	G H
1148	Cathedral Square, Amsterdam, - Royal Museum, Berlin.	4 00	III	G H
††1149*	Forest of Oaks, - - - - Royal Museum, Berlin.	15 00	II	G H
1150	Same subject, - - - -	4 00	III	G H
††1151*	The Hunt, - - - - Royal Gallery, Dresden.	70 00	I	G H
1152	Same subject, - - - -	15 00	II	G H
1153	Same subject, - - - -	4 00	III	G H
1154	The Torrent, - - - - Museum, Amsterdam.	4 00	III	G H
1155*	Landscape, - - - - Van der Hoop Collection, Amsterdam.	15 00	II	G H
1156	Same subject, - - - -	4 00	III	G H
1157	View of a River, - - - - Van der Hoop Collection, Amsterdam.	4 00	III	P G H
1158	Landscape with Waterfall, - - National Gallery, London.	4 00	III	P G H

Ruysdael, Jacob van—Continued.

		Price.	Size.	Grade.
1159	Landscape with Cascade, - - - National Gallery, London.	$4 00	III	P G H
1160	A Forest, - - - - - National Gallery, London.	4 00	III	P G H
1161	Windmill, - - - - - Buckingham Palace, London.	4 00	III	G H
†1162*	The Great Forest, - - - Imperial Museum, Vienna.	15 00	II	P G H
1163	Same subject, - - - -	4 00	III	P G H
1164	Landscape After Rain, - - Uffizi Gallery, Florence.	4 00	III	G H
1165	Landscape, - - - - Hermitage Museum, St. Petersburg.	4 00	III	G H
1166	A Forest, - - - - Hermitage Museum, St. Petersburg.	4 00	III	G H
†1167*	The Marsh, - - - - Hermitage Museum, St. Petersburg.	30 00	I	G H
1168	Same subject, - - -	15 00	II	G H
1169	Same subject, - - - -	4 00	III	G H

Ruysdael, Saloman van,

Harlem, 1600(?)—1670.

1170	View of Moerdyck, - - - Stadel Museum, Frankfort.	4 00	III	G H
1171	Landscape; Hunting Scene and Well, Munich Gallery.	3 00	IV	G H

Ryland, H.

MODERN.

1172	Alcyone, - - - - -	4 00	III	G H
1173	Same subject, - - - -	3 00	IV	G H

Salvi; see Sassaferrato.

Sandham, Henry,

Montreal, Canada, 1842.

MODERN.

††1174	The Battle of Lexington, Platinum Print,	5 00	14½x18	G H

Santi; see Raphael.

Sanzio; see Raphael.

Sargent, John,

Florence, 1856.

MODERN.

HOSEA.

		Price.	Size.	Grade.
1175	Portion of the Frieze of the Prophets; left wing. Platinum Print, - - - Boston Public Library.	$2 00	10x12	G H
1176	Portion of the Frieze of the Prophets; central group. Platinum Print, - - Boston Public Library.	5 00	10x30	G H
1177	Portion of the Frieze of the Prophets; right wing. Platinum Print, - - - Boston Public Library.	2 00	10x12	G H
††1178	Frieze of the Prophets; entire. Platinum Print, - - - - - - Boston Public Library.	9 00	10x54	G H
††1179	Hosea; head. Platinum Print, - Boston Public Library.	5 00	16x20	G H
1180	The Children of Israel, Platinum Print, - Boston Public Library.	3 00	8½x13	G H

Sarto, Andrea del,

Florence, 1487—1531.

FLORENTINE SCHOOL.

		Price.	Size.	Grade.
1181	Holy Family, - - - - Louvre, Paris.	$4 00	III	P
1182	Holy Family, - - - - National Gallery, London.	4 00	III	P G H
†1183*	Portrait of Del Sarto, - - - National Gallery, London.	4 00	III	G H
1184	Same subject, Photogravure, - -	5 00	19x14	G H
1185	Portrait of Del Sarto, in middle life, - Uffizi Gallery, Florence.	4 00	III	G H
1186	Virgin and Infant Jesus, - - Uffizi Gallery, Florence.	4 00	III	P G H
1187	Portrait of a Young Man, - - Uffizi Gallery, Florence.	4 00	III	G H
1188	Portrait of Andrea del Sarto, as a young man, Uffizi Gallery, Florence.	4 00	III	G H
1189	Holy Family, - - - - Pitti Gallery, Florence.	4 00	III	P* G
†1190*	Saint John the Baptist, - - - Pitti Gallery, Florence.	4 00	III	G H
1191	Holy Family. - - - Barberina Gallery, Rome.	4 00	III	P
1192	Portrait of the Wife of Artist, - - Prado Museum, Madrid.	4 00	III	H
1193*	Holy Family, with Saint Catherine, Saint Elizabeth, and little Saint John, - Hermitage Musuem, St. Petersburg.	4 00	III	P G H

Sassoferrato, Il.

(Real name, Giovanni Battista Salvi.)

Sassoferrato, 1605; Rome, 1685.

ROMAN SCHOOL.

1194	Slumber of the Infant Jesus, - - Louvre, Paris.	4 oc	III	P
1195	Virgin and Infant Jesus, surrounded by heads cherubs, - - - - - Royal Gallery, Dresden.	4 00	III	P G

Scannel, Edith,

MODERN.

1196	Little Eve, - - - -	4 00	III	P
1197	Same Subject, - - - -	3 00	IV	P

Scheffer, Ary,

Dordrecht, 1795; Paris, 1858.

FRENCH SCHOOL.

		Price.	Size.	Grade.
1198	St. Augustine and his Mother, St. Monica, Louvre, Paris.	$15 00	II	G H
1199	Same Subject, - - - -	4 00	III	G H

Schikaneder, J.,

MODERN.

1200	Contemplation, - - -	4 00	III	G H

Schmidt, Max,

Berlin, 1818

MODERN.

1201	The Forest, Photograph, - - -	4 00	III	P G H
1202	Forest Scene, Photogravure, - -	5 00	14x19½	P G H
1203	Marine, " - -	5 00	14x20	P G H
1204	Landscape, " - -	5 00	16x22¼	P G H

Schreyer, Adolphe,

Frankfort-on-the-Main, 1828.

GERMAN SCHOOL.

1205	Halt at the Fountain, Platinum Print, - Museum of Fine Arts, Boston.	2 00	9x13	G H
1206	Same Subject, Platinum Print, -	15 00	20x35	G H

Schuller, C.,

GERMAN SCHOOL.

†1207	Guarder of the Geese, Photogravure, -	5 00	14½x18	P G

Schultze, C.,

Dusseldorf.

MODERN GERMAN SCHOOL.

1208	Landscape with Hill: Eifel Mountains, Photogravure, - - - -	5 00	14x21	P G H

Seifert, A.,

Munich.

MODERN GERMAN SCHOOL.

		Price.	Size.	Grade.
1209	Hypatia, Photograph, - - -	$4 00	18⅜x14⅝	H
1210	The White Dove, - - -	4 00	III	P G

Shirlaw, Walter L.,

Paisley, Scotland, 1837.

MODERN.

1211	Botany, Platinum Print, - -	1 50	5x13	G H
	Decoration in the Library of Congress.			

Sichel, Nathaniel,

Mentz, 1844.

MODERN GERMAN SCHOOL.

1212	Pandora, - - - - -	4 00	III	G H
1213	Same subject, - - -	3 00	IV	G H
1214	Consolation in Music, - - -	4 00	III	G H

Simmons, Edward,

Concord, Mass., 1852.

MODERN.

THE MUSES.

Decoration in the Library of Congress.

1215	(1)	Melpomene, Platinum Print, -	2 50	7½x13	G H
1216	(2)	Clio, " " -	2 50	7½x13	G H
1217	(3)	Euterpe, " "	2 50	7½x13	G H
1218	(4)	Terpsichore, " " -	2 50	7½x13	G H
1219	(5)	Polyhymnia, " " -	2 50	7½x13	G H
1220	(6)	Urania, " " -	2 50	7½x13	G H
1221	(7)	Calliope, " " -	2 50	7½x13	G H
1222	(8)	The Fates, " " -	3 00	12x10	G H

Smith-Hald, Frithiof,

Christiansand.

MODERN.

1223	Morning at Christiana Fiord, - -	4 00	III	P G H

Sodoma, Il.,

(Real name, Giovanni Antonio de Bazzi.)

Vercelli, 1477-1549.

SIENNESE SCHOOL.

		Price.	Size.		Grade.
1224	Family of Darius before Alexander; central part, - - - - - - Farnese Gallery, Rome.	$4 00	III		H
1225	Madonna with St. Joseph and Jesus, - Munich Gallery.	3 00	IV	P	G

Somerscales, T.,

MODERN.

1226	Volunteers for a Boat's Crew, Photogravure,	10 00	15½x28¾	G	H

Spagnoletto; see Ribera.

Spatz, W.,

MODERN.

1227	Psalm 100, - - - -	4 00	III	G	H

Sperling, H.,

Berlin.

MODERN.

†1228*	Reveries, Photograph, - -	4 00	III	P
††1229*	Saved, Photogravure, - - -	5 00	15x20½	P

Copyright, 1893, by Photographische Gesellschaft.

SAVED.

Steen, Jan,

Leyden, 1626-1679.

DUTCH SCHOOL.

		Price.	Size.	Grade.
1230	The Drawing Lesson, - - Museum, Amsterdam.	$4 00	III	P* G

Stengelin, Alphonse,

Lyons.

MODERN.

1231	Clearing Up, - - - - Salon, 1896.	4 00	III	G H
†1232*	Moonlight on the North Sea, - - Salon, 1896.	4 00	III	G H
1233	Autumn Sunshine, - - - Salon, 1897.	4 00	III	G H
1234	Sunset, - - - - Salon, 1897.	4 00	III	G H

St. Pierre, Gaston Casimir,

Nimes.

FRENCH SCHOOL.

1235	Two Fast Friends (child and hound), - Salon, 1897.	4 00	III	P

Strudwick, J. M.,

Clapham, 1849.

MODERN.

1236	Elaine Watching the Shield of Lancelot, Photogravure, - - - -	5 00	21x15	G H
1237	Same subject, Photograph, - -	4 00	III	G H
1238	Golden Strings, Photogravure, -	5 00	19½x10	G H

Strutt, A. W.

MODERN.

1239	"Live and Let Live," Photogravure, -	5 00	14x20	P

Stuart, Gilbert,

Narragansett, Rhode Island, 1755; Boston, 1828.

MODERN.

		Price.	Size.	Grade.
†1240**	George Washington, Photogravure, - Museum of Fine Arts, Boston	$5 00	14½x18	P G H
††1241**	Same subject, Platinum Print, - -	5 00	16x20	P G H
1242**	Martha Washington, Photogravure, - Museum of Fine Arts, Boston.	5 00	14½x18	P G H
††1243**	Same subject, Platinum Print, - -	5 00	16x20	P G H
1244	Washington at Dorchester Heights, Platinum Print, - - - - Museum of Fine Arts, Boston.	4 00	12x19	P G H
1245	Thomas Jefferson, Photogravure, - Bowdoin College, Brunswick, Maine.	5 00	16½x20	G H
1246	John Jay, Photogravure, - -	5 00	16½x20	G H
1247	James Madison, Photogravure, - - Bowdoin College, Brunswick, Maine.	5 00	16½x20	G H
††1248	Paul Revere, Platinum Print, -	5 00	14½x18	G H

Sustermans, Justus,

Antwerp, 1597—1681.

FLEMISH SCHOOL.

1249	Portrait of Galileo, - - - Uffizi Gallery, Florence.	4 00	III	G H

Teniers, David (the son),

Antwerp, 1610; Brussels, 1690.

FLEMISH SCHOOL.

1250	The Guardhouse, - - - - Royal Gallery, Dresden.	4 00	III	G H
1251	A Village Fair, - - - Royal Gallery, Dresden.	4 00	III	P G H

Terburg, Gerard,

Zwolle, 1617; Deventer, 1681.

DUTCH SCHOOL.

1252	The Messenger; an officer writing an order for his trumpeter to execute, - - Royal Gallery, Dresden.	4 00	III	G H

Thayer, Abbott,

Boston, 1849.

MODERN.

††1253	Caritas, Platinum Print, - - - Museum of Fine Arts, Boston.	5 00	16x20	G H
1254	Brother and Sister, Platinum Print, -	6 00	21x16½	G H
1255	Winged Figure, " " -	6 00	21x16½	G H

Thumann, Paul,

Tschacksdorf, 1834.

MODERN GERMAN SCHOOL.

		Price.	Size.	Grade.
1256	Art Wins the Heart, Photogravure, -	$5 00	20x15	G H
1257	Fides, - - - -	4 00	III	G H

Tintoretto, Il,

(Real name, Jacopo Robusti.)

Venice, 1519—1594.

VENETIAN SCHOOL.

1258	Portrait of Tintoretto, - - - Louvre, Paris.	4 00	III	G H
1259	The Doge, Marc Antonio Trevisani, - Stadel Museum, Frankfort.	4 00	III	H
1260*	The Marriage at Cana, - - - Uffizi Gallery, Florence.	4 00	III	G H

Titi, Tiberio,

Florence (?) 1612.

FLORENTINE SCHOOL.

1261	Portrait of Cardinal Leopold de Medici, as a Child, - - - - - Pitti Gallery, Florence.	4 00	III	P

Titian or Tiziano.

(Real name, Tiziano Vecelli.)

Pieve di Cadore, 1477; Venice, 1576.

VENETIAN SCHOOL.

1262	Holy Family, - - - - Louvre, Paris.	4 00	III	P
1263	Portrait of Francis I., - - Louvre, Paris.	4 00	III	H
1264	Alphonse and Laura, - - - Louvre, Paris.	4 00	III	H
1265	The Man with the Glove, - - Louvre, Paris.	4 00	III	H
1266*	Portrait of a Daughter of Robert Strozzi, Royal Museum, Berlin.	4 00	III	P G H
1267*	Detail of 1266, - - -	4 00	III	P G H
1268	Portrait of Lavinia, daughter of the artist, Royal Museum, Berlin.	4 00	III	G H
††1269	Portrait of Titian, - - - Royal Museum, Berlin.	4 00	III	G H
†1270**	The Tribute Money, - - - Royal Gallery, Dresden.	4 00	III	H
1271	Same subject, Photogravure, - -	5 00	25¾x19¼	H

Titian or Tiziano—Continued.

		Price.	Size.	Grade.
1272	Detail, St. Magdalen and St. Jerome, from "The Virgin and Infant Jesus," - Royal Gallery, Dresden.	$4 00	III	G H
1273	Portrait of a Young Woman, - Royal Gallery, Dresden.	4 00	III	G H
1274	Portrait of a Lady, - - - Royal Gallery, Dresden.	4 00	III	G H
1275	Portrait of Lavinia, daughter of the artist Royal Gallery, Dresden.	4 00	III	G H
1276*	Portrait of Titian, - - - Uffizi Gallery, Florence	4 00	III	G H
†1277*	Head of Flora, - - - Uffizi Gallery, Florence.	15 00	II	G H
1278	Same subject, - - - -	4 00	III	G H
1279*	Detail of 1277, - - -	4 00	III	G H
1280*	Portrait of Catharine Cornaro, Queen of Cyprus, - - - - - Uffizi Gallery, Florence.	15 00	II	G H
1281	Same subject, - - -	4 00	III	G H
1282*	Detail of 1280, - - - -	4 00	III	G H
1283	Marriage of St. Catherine, - - Pitti Gallery, Florence.	4 00	III	P G H
1284	St. Dominic, - - - - Borghese Gallery, Rome.	4 00	III	H
1285	Emperor Charles V., - - - Prado Museum. Madrid.	4 00	III	H
1286	Some subject, Photogravnre, - -	5 00	17¾x10¼	H
1287	Portrait of King Philip II., - - Prado Museum, Madrid.	4 00	III	H
1288	Same subject, Photogravure, - -	5 00	18¼x10¼	H
1289*	Charles V. on the battlefield of Muhlberg, Photogravure, - - - Prado Museum, Madrid.	4 00	III	H
1290	Same subject, Photogravure, - -	5 00	15x18	H
1291	The Mother of Sorrows, - - Prado Museum, Madrid.	4 00	III	G H

Treidler, Adolph,

Berlin, 1846.

MODERN.

1292	Charles V. and Francis I., Photograph, -	15 00	II	G H
1293	Same subject, Photograph, - -	4 00	III	G H

Trevisani, Francesco,

Capo 'd Istria. 1656-1746.

VENETIAN SCHOOL.

1294*	Virgin Showlng the Infant Jesus to St. John, Royal Gallery, Dresden.	4 00	III	P* G H

Troyon, Constant,

Sevres, 1810; Paris, 1865.

FRENCH SCHOOL.

OXEN GOING TO LABOR; MORNING.

		Price.	Size.	Grade.
††1295**	Oxen Going to Labor; Morning, - Louvre, Paris.	$15 00	II	P G H
1296	Same subject, - - - -	4 00	III	P G H
†1297*	Returning to the Barnyard, - - Louvre, Paris.	15 00	II	P G H
1298	Same subject, - - - -	4 00	III	P G H

Trumbull, John.

Lebanon, Conn., 1756; New York City, 1843.

MODERN.

1299	Surrender of Burgoyne at Saratoga, Photogravure, - - - - Gallery of Yale Art School.	7 50	18x27	G H
1300	Surrender of Cornwallis at Yorktown, Photogravure, - - - - Gallery of Yale Art School.	7 50	18x26½	G H
1301	Washington Resigning His Commission, Gallery of Yale Art School.	10 00	18x27	G H
1302	Signing the Declaration of Independence, Gallery of Yale Art School.	10 00	18x27	G H
1303	Portrait of Alexander Hamilton, Photogravure, - - - - -	5 00	16¼x20¼	P G H

Turner. Joseph Mallord William,

London, 1775-1851.

English School.

		Price.	Size.	Grade.
1304	Sunrise in Winter, - - - National Gallery, London.	$4 00	III	P G H
1305	Dido Building Carthage, - - National Gallery, London.	4 00	III	G H
1306	Childe Harold's Pilgrimage, - - National Gallery, London.	4 00	III	G H
1307	The Fighting Temeraire, - - National Gallery, London.	4 00	III	G H

Unknown Artist of the 17th Century.

1308	Portrait of an Aged Woman Holding a Spindle, - - - - - Royal Gallery. Dresden.	4 00	III	G H

Unknown Artist,

††1309	Countess Potocka, - - - Royal Museum, Berlin.	4 00	III	G H

Van der Faes; see Lely.

Van der Helst; see Helst.

Van der Meer; see Meer.

Van der Neer; see Neer.

Van de Velde; see Velde.

Van Dyck; see Dyck.

Van Marcke; see Marcke.

Vannucci; see Perugino.

Van Ostade; see Ostade.

Vermeer; see Meer.

Vasari, Georgio.

Arezzo, 1511-1574.

Florentine School.

1310	Portrait of Lorenzo de Medici, - - Uffizi Gallery, Florence.	4 00	III	G H

Vayson, Paul,

Gordes.

MODERN.

		Price.	Size.	Grade.
1311	The Harvest, - - - -	$4 00	III	P

Vecelli; see Titian.

Vecchio; see Palma the elder.

Vedder, Elihu,

New York, 1836.

MODERN.

1312	Color, Platinum Print, - - -	3 00	10x13	G H
1313	Minerva, " " - -	6 00	21x14	G H
	Decoration in the Library of Congress.			
††1314	Lazarus, Platinum Print, - -	7 50	15x21	G H
1315	The Soul Between Faith and Death, Platinum Print, - - - -	5 00	15x19½	G H

Velasquez, Diego Rodriguez de Silva y,

Seville, 1599; Madrid, 1660.

SPANISH SCHOOL.

1316	Portrait of Infanta Maria Marguerita, daughter of Philip IV, of Spain, -	4 00	III	P G
	Louvre, Paris.			
1317	Portrait of Philip IV., - - -	4 00	III	G H
	Louvre, Paris.			
1318	A company of thirteen persons, among whom may be seen on the left Valasquez and Murillo, - - - - -	4 00	III	H
	Louvre, Paris.			
1319	Portrait of the Infanta Marie Marguerite Therese of Spain, - - -	4 00	III	P
	Stradel Museum, Frankfort.			
1320*	Prince Charles in Armor, at the age of twelve years, - - - -	4 00	III	P G
	Royal Museum, The Hague.			
1321*	Equestrian Portrait of Philip IV. of Spain,	4 00	III	G H
	Pitti Gallery, Florence.			
1322	Portrait of Velasquez, - - -	4 00	III	H
	Gallery of the Capitol, Rome.			
†1323*	Surrender of Breda, - - -	70 00	I	G H
	Prado Museum, Madrid.			
1324	Same subject, - - - -	15 00	II	G H

Velasquez, Diego Rodriguez de Silva y—Continued.

		Price.	Size.	Grade.
1325	Same subject,	$4 00	III	G H
1326	Same subject, Photogravure,	5 00	15½x18½	G H
1327	The Spinners, Prado Museum, Madrid.	4 00	III	G H
1328*	Equestrian Portrait of King Philip IV., Prado Museum, Madrid.	15 00	II	G H
1329	Same subject,	4 00	III	G H
1330	Same subject, Photogravure,	5 00	15½x16	G H
1331	Equestrian Portrait of Queen Isabella of Bourbon, wife of Philip IV.- Prado Museum, Madrid.	4 00	III	G H
††1332*	Equestrian Portrait of Don Baltazar Charles, Prado Museum, Madrid.	70 00	I	P G
1333	Same subject,	15 00	II	P G
1334	Same subject,	4 00	III	P G
1335	Same subject, Photogravure,	5 00	15¾x13	P G
1336	Portrait of the Dwarf, Don Antonio el Ingles, Prado Museum, Madrid.	15 00	II	H
1337	Same subject,	4 00	III	H
1338	Aesop (entire figure), Prado Museum, Madrid.	15 00	II	G H
1339	Same subject,	4 00	III	G H
1340	Same subject, Photogravure,	5 00	18x9½	G H
1341	Detail of 1338,	4 00	III	G H
1342	Menippe, full figure, Prado Museum, Madrid.	15 00	II	H
1343	Same subject,	4 00	III	H
1344	Same subject, Photogravure,	5 00	18x9½	H
1345	Detail of 1342,	4 00	III	H

Velde, Adriaen Van de,

Amsterdam, 1635 or 1636—1672.

1346	Landscape with Animals, Louvre, Paris.	4 00	III	P G H
1347	Landscape with Animals, Louvre, Paris.	4 00	III	P G H
1348	The Skaters, Royal Gallery, Dresden.	4 00	III	P G H
1349	The Pasture, Royal Gallery, Dresden.	4 00	III	P G H

Velde, Willem Van de

Amsterdam, 1633; Greenwich, 1707.

DUTCH SCHOOL.

1350	A Strong Breeze, Museum, Amsterdam.	4 00	III	P G

Vernet, Claude Joseph,

Avignon, 1714; Paris, 1789.

FRENCH SCHOOL.

		Price.	Size.	Grade.
1351	Return of the Fishers, - - - Louvre, Paris.	$1 00	III	H
1352	Seaport by Moonlight, - - Louvre, Paris.	4 00	III	G H

Vernier, Emile,

Lons-le-Saulnier.

MODERN.

1353	Loading the Nets, - - -	4 00	III	P G

Veronese, Paul,

(Real name, Paolo Caliari.)

Verona, 1528—1588.

VENETIAN SCHOOL.

1354	Portrait of a Young Woman, - - Louvre, Paris.	4 00	III	H
1355	Portrait of Veronese, - - - Uffizi Gallery, Florence.	4 00	III	G H
1356*	Esther before Ahashuerus, - - Uffizi Gallery, Florence.	4 00	III	G H
1357	Head of St. Paul, - - - Uffizi Gallery, Florence.	4 00	III	G H
1358	Jesus Bidding Farewell to his Mother, - Pitti Gallery, Florence.	4 00	III	P G

Verrocchio, Andrea del,

(Real name, Andrea da Michele di Francesco de Cione.)

Florence, 1435; Venice, 1488.

FLORENTINE SCHOOL.

1359	Madonna, - - - - - Royal Museum, Berlin.	4 00	III	P G
1360	Virgin and Child, - - - Hermitage Museum, St. Petersburg.	4 00	III	H

Veyrassat, Jules Jacques,

Paris, 1825.

MODERN.

		Price.	Size.	Grade.
1361	In Normandy, - - - -	$4 00	III	P
1362	August in the Province of Brie, -	4 00	III	P G

Vinci, Leonardo da,

Vinci, Val d'Arno. Tuscany, 1452; Cloux, near Amboise, 1519.

FLORENTINE SCHOOL.

†1363*	The Last Supper, - - - - Replica from the fresco in the Refectory of Santa Maria delle Grazie, at Milan. Hermitage Museum, St. Petersburg.	15 00	II*	G H
1364*	Same subject, - - - -	4 00	III	G H
1365	The Last Supper, Photogravure, - - From a drawing from the original.	15 00	17¾x34¼	G H
1366	Lucrezia Crivelli, - - - Louvre, Paris.	4 00	III	H
††1367**	Mona Lisa (La Joconde) - - - Louvre, Paris.	15 00	II	G H
1368	Same subject, - - - -	4 00	III	G H
1369*	Head of Mona Lisa; detail of 1367, -	4 00	III	G H
††1370**	Portrait of Leonardo da Vinci, - Uffizi Gallery, Florence.	4 00	III	G H
1371	Portrait of a Goldsmith, - - - Pitti Gallery, Florence.	4 00	III	G H

Vogel, Christian Lebrecht.

Dresden, 1759-1816.

GERMAN SCHOOL.

†1372	Children and Picture Book (sons of the painter), - - - - Royal Gallery, Dresden.	4 00	III	P

Vogel, Hugo,

Madgeburg, 1855.

MODERN.

1373	Madonna, - - - -	3.00	IV	P

Vogel, Laurenz,

MODERN.

		Price.	Size.	Grade.
†1374	Portrait of Bach, - - -	$4 00	III	G H
†1375*	Portrait of Beethoven, - - -	4 00	III	G H
†1376*	Portrait of Chopin, - - -	4 00	III	G H
1377	Portrait of Gluck, - - -	4 00	III	G H
†1378	Portrait of Goethe, - - -	4 00	III	G H
†1379	Portrait of Handel, - - -	4 00	III	G H
†1380	Portrait of Haydn, - - -	4 00	III	G H
†1381	Portrait of Mendelssohn, - - -	4 00	III	G H
1382**	Portrait of Mozart, - - -	4 00	III	G H

Von Bremen; see Meyer,

Vosberg, H.,

MODERN.

1383	Solitude, Photogravure, - -	5 00	III	G
1384	Same subject, - - - -	4 00	III	G

Wagner, Alexander,

Pesth, 1838.

MODERN.

1385	The Chariot Race, - - -	15 00	II	H

Wagrez, Jacques Clement,

Paris.

MODERN FRENCH SCHOOL.

††1386*	Joan of Arc and the Heavenly Voices, - Salon, 1897.	4 00	III	P G H

Waterlow, E. H.,

MODERN.

†1387*	The Nursery, Photogravure, - -	5 00	14x21	P

Watteau, Jean Antoine,

Valenciennes, 1684; Nogent sur Marne, 1721.

FRENCH SCHOOL.

1388	Embarking for the Island of Cythera - Louvre, Paris.	4 00	III	H

Watts, George Frederick,

London, 1818.

MODERN ENGLISH SCHOOL.

		Price.	Size.	Grade.
††1389**	Sir Galahad, - - - -	$18 00	16x37	P G H
	Royal Academy, 1862.			

SIR GALAHAD.

1390	Same subject, - - - -	6 00	12½x23½	P G H

Weber, Théodore Alexander,

Leipzig, 1838.

MODERN.

1391*	A Pilot Boat, - - - -	4 00	III	G

Werner, Anton von,

Frankfort am Oder, 1843.

MODERN.

		Price.	Size.	Grade.
1392	The Capitulation of Sedan, Photograph,	$15 00	II	H

Werner, H.,

MODERN.

1393	The Forester's Daughter, - -	4 00	III	P G H

Wertheimer, Gustave,

Venice.

MODERN.

1394	The Royal Family (lions), - - Salon, 1897.	4 00	III	P G
1395*	Guardians of the Temple (Egyptian temple and lions), - - - - Salon, 1896.	4 00	III	G H

Willard, A. N.,

Bedford, O., 1836.

MODERN.

††1396	The Spirit of '76, Platinum Print, - Town Hall, Marblehead, Mass.	5 00	14½x18	P G

Winterhalter, Xavier Francois,

Bade. 1806-1873.

GERMAN SCHOOL.

1397	Portrait of Josephine, Empress of France,	4 00	III	H

Wynants, Jan,

Harlem, 1600: Amsterdam, 1679.

DUTCH SCHOOL.

1398	The Outskirts of the Forest, - - Louvre, Paris.	4 00	III	G H

Zimmerman, Ernst,

Munich, 1852.

MODERN.

††1399	Christ and the Fishermen, - -	4 00	III	G H
1400	Same subject, - - - -	3 00	IV	G H

PORTRAITS

OF

Statesmen, Generals, Authors, and Musicians.

		Price.	Size.	Grade.
1401	Samuel Adams (1722–1803), - - J. S. Copley.	$5 00	16½x20½	G H
1402	John Adams (1735–1826), - -	5 00	16½x21	G H
1403*	Prince Otto von Bismarck (1815–1898), Photogravure, - - - - Franz von Lenbach, 1894.	12 00	28½x24	G H
1404	Prince Otto von Bismarck. Bust portion of the preceding picture. Photogravure,	5 00	19½x16¼	G H
1405	Napoleon Bonaparte (1769–1821), as Lieutenant of Artillery, - - - Jean Baptiste Greuze.	4 00	III	H
††1406	Napoleon as Consul, - - - Jean Baptiste Greuze, Versailles.	4 00	III	H
1407	Oliver Cromwell (1599–1658), - Sir Peter Lely. Pitti Gallery, Florence.	4 00	III	H
†1408	Benjamin Franklin (1706–1790), Platinum Print, - - - - J. S. Duplessis (attributed).	5 00	16½x20½	G H
1409	Gambetta, Leon (1838–1882). - Ernest Philip Boetzel.	4 00	III	H
†1410	William E. Gladstone (1809–1898), -	3 00	11x14	H
††1411	General U. S. Grant (1822–1885), Photogravure, - - - - From a photograph from life, 1865.	5 00	17½x20½	G H
†1412	Alexander Hamilton (1757–1804), Photogravure, - - - - After a painting by Trumbull.	5 00	16¼x20¼	G H
1413	John Hancock (1737–1793), - -	5 00	16½x21	G H
1414	Patrick Henry (1736–1799), - -	5 00	16½x21	G H
1415	John Jay (1745–1829), Photogravure, Gilbert Stuart.	5 00	16½x20	G H
1416	Thomas Jefferson (1743–1826), Photogravure, Gilbert Stuart.	5 00	16½x20	G H

Portraits of artists will be found under the head of Painting.

PORTRAITS—Continued.

		Price.	Size.	Grade.
††1417**	General Lafayette (1757–1834), - - After a bust by Jean Antoine Houdon.	$5 00	14½x18	G H
†1418*	Abraham Lincoln (1805–1865), Bromide Print, - - - - - From the statue by Augustus St. Gaudens, in Lincoln Park, Chicago.	12 00	30x40	G H
††1419**	Abraham Lincoln, Photogravure, - From a portrait from life, by Alexander Hessler, about 1860.	5 00	14½x18	G H
1420	James Madison (1751–1836), Photogravure, Gilbert Stuart.	5 00	16½x20	G H
1421	John Marshall (1755–1835), Photogravure, Henry Inman.	5 00	12x15	G H
1422	Count von Moltke (1800–1891), Bust, Photogravure, - - - - Franz von Lenbach.	5 00	18x14	H
1423	James Otis (1725–1783), - - Jonathan B. Blackburn.	5 00	16½x21	G H
1424	Thiers, Louis Adolphe. (1797–1877.) - Léon Bonnat.	4 00	III	H
1425	General Joseph Warren (1741–1775), J. S. Copley.	5 00	17x20½	G H
1426**	George Washington (1732–1799), Photogravure, - - - - From the Athenæum portrait by Gilbert Stuart, Museum of Fine Arts, Boston.	5 00	14½x18	P G H
††1427**	Same subject, Platinum Print, -	4 00	16x20	P G H
1428**	Martha Washington (1732–1802), Photogravure, - - - - From the Athæneum portrait by Gilbert Stuart, Museum of Fine Arts, Boston.	5 00	14½x18	P G H
††1429**	Same subject, Platinum Print, -	4 00	16x20	P G H
1430*	George Washington, Bromide Print, - After a painting by Trumbull.	12 00	30x40	P G H
1431*	Washington at Dorchester Heights, Platinum Print, - - - - Gilbert Stuart, Museum of Fine Arts, Boston.	4 00	12x19	P G H

Portraits of artists will be found under the head of Painting.

AUTHORS.

		Price.	Size.	Grade.
1432	William Cullen Bryant (1794–1878). In preparation, - - - - -			
1433	Burns (1759–1796), Barito Print, - P. Kramer.	$6 00	15¾x21½	G H
1434	Same subject, Barito Print. - -	5 00	12x17	G H
1435	Byron (1788–1824), Barito Print, - P. Kramer.	6 00	15¾x21½	H
1436	Same subject, - - - - -	5 00	12x17	H
1437	Carlyle (1795–1881), Barito Print, -	5 00	12x17	H
1438	Chaucer (1340–1400), Barito Print, - P. Kramer.	5 00	12x17	H
1439	Ralph Waldo Emerson (1803–1882). In preparation, - - - -			
1440*	Goethe (1749–1832), full length figure, Photogravure, - - - - - M. Roedig.	5 00	19½x15½	G H
1441	Goethe, Bust, - - - - - Laurens Vogel.	4 00	III	G H
1442	Goethe, Bust, Photogravure, - - C. Jaeger.	5 00	15x19	G H
1443	Goldsmith (1728–1774), Barito Print, - P. Kramer.	5 00	12x17	H
††1444**	Nathaniel Hawthorne (1804–1864), Platinum Print, - - - - - From a painting by A. E. Smith.	6 00	18x21	G H
1445	Heine (1799–1856), Barito Print, - P. Kramer.	6 00	15¾x21½	H
1446	Same subject, Barito Print, - -	5 00	12x17	H
†1447	Oliver Wendell Holmes (1809–1894), Photogravure, - - - - - From a photograph in 1893.	5 00	16½x20	G H
1448	Lessing (1729–1789), Barito Print, - C. Jaeger.	5 00	12x17	H
1449	Henry Wadsworth Longfellow (1807–1882), Photogravure, - - - - - From a painting at the age of seventy, by Ernest Longfellow, son of the poet.	5 00	15½x20	P G H
1450	Henry Wadsworth Longfellow, Barito Print, P. Kramer.	6 00	15¾x21½	P G H
1451	Same subject, Barito Print, - -	5 00	12x17	P G H

AUTHORS—Continued.

		Price.	Size.	Grade.
*1452	James Russell Lowell (1819–1891). In preparation. - - -			
1453	Milton (1608–1674), Barito Print, - P. Kramer.	$5 00	12x17	H
1454	John Lothrop Motley (1814–1877), Etching, W. H. W. Bicknell.	5 00	13x16	G H
1455	William Hickling Prescott (1796–1859), Photogravure, - - - - George Richmond, R.A.	5 00	13x16	G H
1456*	Schiller (1759–1805), Photogravure, - Full length figure in a garden. M. Roedig.	5 00	19¾x15¾	G H
1457	Same subject, Photograph, - -	4 00	III	G H
1458	Schiller, Bust, Photogravure, - - C. Jaeger.	5 00	13x19	G H
††1459*	Sir Walter Scott (1776–1832), - -	4 00	III	G H
1460	Sir Walter Scott, Barito Print, - P. Kramer.	6 00	15¾x21½	G H
1461	Same subject, Barito Print, - -	5 00	12x17	G H
†1462	Shakespeare (1564–1616), - -	4 00	III	G H
1463	Sheridan (1751–1816), Barito Print, - P. Kramer.	5 00	12x17	H
1464	Robert Louis Stevenson (1850–1894), Platinum Print, - - -	6 00	18x21	G H
1465	Tennyson (1809–1892), Barito Print, - P. Kramer.	6 00	15¾x21½	G H
1466	Same subject, Barito Print, -	5 00	12x17	G H
1467	John Greenleaf Whittier (1807–1892), Photogravure, - - - - From a photograph.	5 00	16½x20½	G H

MUSICIANS.

		Price.	Size.	Grade.
1468	Bach (1685–1750) - - - - Laurens Vogel.	$4 00	III	H
1469	Beethoven (1770–1827), Photogravure, C. Jaeger.	5 00	15x19	H
1470	Beethoven, - - - - Laurens Vogel.	4 00	III	H
1471	Beethoven at the Piano, Photogravure, M. Roedig.	5 00	20x16	H
1472	Vincenzio Bellini (1812–1835), Barito Print, Felix.	5 00	12x17	H
1473	Brahms (1833–1897), - - -	4 00	III	H
1474	Chopin (1809–1849), - - - Laurens Vogel.	4 00	III	H
1475	Gluck (1714–1789), - - - Laurens Vogel.	4 00	III	H
1476	Handel (1685–1759), - - - Laurens Vogel.	4 00	III	H
1477	Haydn (1732–1809), - - - Laurens Vogel.	4 00	III	H
1478	Liszt (1811–1886), Photogravure, - Franz von Lenbach.	5 00	17x13	H
1479	Same subject, Photograph, - -	4 00	III	H
1480	Mendelssohn (1809–1847), - - Laurens Vogel.	4 00	III	H
1481	Meyerbeer, (1791–1864), Barito Print, - C. Jaeger.	5 00	12x17	H
1482	Mozart (1756–1791), - - - Laurens Vogel.	4 00	III	H
1483**	Mozart, Photogravure, - - - C. Jaeger.	4 00	15x19	H
1484*	Mozart at the Piano, Photogravure, - M. Roedig.	5 00	16x20¼	H
1485	Rubenstein (1829–1894), Barito Print, - Felix.	5 00	12x17	H
†1486	Wagner (1813–1883), Photogravure, - Franz von Lenbach.	5 00	17x13	H
1487	Same subject, Photograph, - -	4 00	III	H
1488	Wagner, from life, - - -	4 00	III	H
1489	Verdi (1813–) Barito Print, - - Felix.	5 00	12x17	H

NATURE

Carbon Photographs of Natural Scenery.

		Price.	Size.	Grade.
1490	Niagara Falls, general view (oblong) -	$40 00	I	G H
1491	Same subject, - - -	15 00	II	G H
1492	Same subject, - - - -	6 00	III	G H
†1493	Niagara Falls (upright), - -	40 00	I	G H
1494	Same subject, - - - -	15 00	II	G H
1495	Same subject, - - -	6 00	III	G H
1496*	Mts. Eiger, Monch, and Jungfrau, -	15 00	II	G H
1497	Same subject, - - - -	4 00	III	G H
1498	Jungfrau, - - - - -	15 00	II	G H
1499	Same subject, - - - -	4 00	III	G H
1500	Little Scheidegg; Jungfrau, - -	15 00	II	G H
1501	Same subject, - - - -	4 00	III	G H
1502*	Mt. Cervin, near Zermatt, - -	15 00	II	G H
1503	Same subject, - - - -	4 00	III	G H
†1504	The Matterhorn (upright), - -	40 00	I	G H
1505	Same subject, - - - -	15 00	II	G H
1506	Same subject, - - - -	6 00	III	G H
1507	The Weisshorn, - - -	40 00	I	G H
1508	Same subject, - - - -	15 00	II	G H
1509	Same subject, - - -	6 00	III	G H
1510	Panorama of the Jungfrau, - -	12 00	16x44	G H
1511	Panorama of the Gorner Grat, -	15 00	14½x54	G H
1512	Burnham Beeches, - - -	40 00	I	G H
1513	Same subject, - - - -	15 00	II	G H
1514	Same subject, - - - -	6 00	III	G H
†1515	Burnham Beeches; winter, - -	40 00	I	G H
1516	Same subject, - - - -	15 00	II	G H
1517	Same subject, - - - -	6 00	III	G H
1518	Herne Oak; Windsor, - - -	15 00	II	G H
1519	Same subject, - - - -	6 00	III	G H
1520	Land's End, England; eight marine views as follows: (a), (b), (c), (d), (e), (f), (g), (h); each, - - - -	20 00	24x36	G H
1521	Same subjects; each, - - -	7 50	18x24	G H
1522	Concord Bridge; scene of the first battle of the Revolution, April 19, 1775, - - Concord, Mass.	10 00	21x28	G H

DRAWINGS

Of Special Interest to Art Teachers and Students.

Abbey, Edwin A.,

Philadelphia, 1852.

Modern.

		Price.	Size.	Grade.
1523	Hamlet, Platinum Print, - - -	$3 50	13x10	G H
	Knights of the Holy Grail. Original charcoal sketches for "Quest of the Holy Grail," in Boston Public Library.			
1524	(1) Standing figure in hooded cloak, Platinum Print, - - - - -	3 50	13½x10	G H
1525	(2) Three-quarters figure, face in view, Platinum Print, - - - - -	3 00	13x7	G H
1526	(3) Full length figure, arms folded, Platinum Print, - - - - -	3 50	13½x10	G H
1527	(4) Group of two knights, Platinum Print	3 00	10x13	G H
1528	Cordelia, Platinum Print, - - Study for "King Lear."	3 00	13x6	G H
1529	Polonius, Platinum Print, - - Study for "Hamlet."	3 00	13x6	G H
1530	Richard III., Platinum Print, - - Study chiefly for drapery effect.	3 00	12x10	G H
1531	Woman holding a Lyre; a study, Platinum Print, - - - - -	3 00	13x7	G H

Albertinelli, Mariotto,

Florence, 1474-1515.

Florentine School.

1532	Study for the painting, "The Visitation," Uffizi Gallery, Florence.	1 25	8¾x10¾	G H
1533	Group of Warriors, - - - Uffizi Gallery, Florence.	1 25	8¼x9	G H

Allori, Christoforo,

Florence, 1577-1621.

1534	Sketches of two Male Figures. - - Uffizi Gallery, Florence.	2 50	15½x14½	H

Angelico, Fra Giovanna da Fiesole.

Vicchio, 1387-1455.

FLORENTINE SCHOOL.

		Price.	Size.	Grade.
1535	Studies for "The Last Judgment," - Chantilly.	$1 25	6x9½	H

Bandinelli, Bartolommeo,

Florence, 1493-1560.

FLORENTINE SCHOOL.

1536	Drawing of a Donkey, - - - Louvre, Paris.	1 00	6¼x8¼	G H
1537	Figure of a Man Reading (attributed), Louvre, Paris.	1 75	8½x14	G H
1538	Study of a Cow; - - - - Royal Cabinet, Dresden.	1 00	6¾x7½	G H
1539	Male Seated Figure, - - - Museum, Lille.	2 00	9¾x14½	H
1540	Study of Hands, - - - - Museum, Lille.	1 25	7¼x10½	H
1541	Group of Three Female Figures, - Uffizi Gallery, Florence.	1 50	10½x10½	G H
1542	Figure of an Evangelist, - - Uffizi Gallery, Florence.	2 00	10¼x16½	G H

Barbatelli; see Poccetti.

Bartolommeo, Fra,

(Baccio della Porta.)

Near Florence, 1475-1517.

FLORENTINE SCHOOL.

1543	Study of Drapery, - - - Museum, Lille.	1 25	5½x10¼	H
1544	Christ and His Disciples; different studies for "The Ascension," - - - British Museum, London.	1 00	5½x8¼	H
1545	Virgin seated and Holding Infant Jesus, Uffizi Gallery, Florence.	1 75	10x13½	H
1546	Male figure; head, hands, feet, - - Uffizi Gallery, Florence.	1 25	7½x10½	H
1547	Study of Drapery; sleeves, - - Uffizi Gallery, Florence.	1 00	5x8	H
1548	Study for St. John, - - - Uffizi Gallery, Florence.	1 75	9x14	H
1549	Study of Head of Virgin, - - Uffizi Gallery, Florence.	2 50	11x16½	H
1550	Five Draped Figures, - - - Windsor Gallery.	1 25	8¼x6	H
1551	Studies; head and details, - - Weimar.	1 25	8x10	H

Beham, Hans Sebald,

Nuremberg, 1500-1550.

GERMAN SCHOOL.

		Price.	Size.	Grade.
1552	Study of Hands, - - - - - Royal Cabinet, Dresden.	$1 50	8x11	H

Bellini, Gentile,

Venice, 1426-1507.

VENETIAN SCHOOL.

1553	Head of a Man, - - - Chantilly, Paris.	2 00	9x14	H
1554	St. Peter and St. Paul, - - - Uffizi Gallery, Florence.	1 25	6¾x10¾	H

Bellini, Giovanni,

Venice, 1428-1516.

VENETIAN SCHOOL.

1555	Figure of a Man, - - - Uffizi Gallery, Florence.	1 25	7¼x9	G	H
1556	Portrait of a Man, - - - - Uffizi Gallery, Florence.	1 75	10x13	G	H

Bernini, Giovanni Lorenzo,

Naples. 1598-1680.

ITALIAN SCHOOL.

1557	Study of a Seated Figure of a Young Man Drawing, - - - - - Resta Collection, Milan.	1 50	10x10¼	G	H

Blashfield, Edwin H.,

New York, 1848.

MODERN.

1558	Sringtime, Platinum Print, - - A drawing in possession of the artist.	3 00	13x11½	G	H
1559	Terpsichore, Platinum Print, - - Charcoal sketch for the central figure of a decora- in the residence of C. P. Huntington, New York.	3 00	13x11¼	G	H

Botticelli, Allessandro, or Sandro,

Florence, 1447-1515.

FLORENTINE SCHOOL.

1560	Female Figure, - - - - Uffizi Gallery, Florence.	1 25	6x10		H
1561	Figure of a Woman, - - - Uffizi Gallery, Florence.	1 25	6x10½	G	H
1562	Standing Figure of a Young Woman, - Windsor Gallery.	1 50	7¼x9¾		H

Bouchardon, Edme,

Chaumont, 1698; Paris, 1762.

FRENCH SCHOOL.

		Price.	Size.	Grade.
1563	The Sower, - - - - - Louvre, Paris.	$1 75	8¾x14	G H

Boucher, Francois,

Paris, 1703-1770.

FRENCH SCHOOL.

1564	Seated Male Figure, - - - Louvre, Paris.	1 75	11½x13	H
1565	Three Washwomen and Children, - Albertina Collection, Vienna.	1 25	9½x10	H
1566	Reclining Figure of a Child, - - Albertina Collection, Vienna.	1 25	9x11	H
1567	Young Girl Holding a Pitcher, - Albertina Collection, Vienna.	1 25	9¼x9¼	H
1568	Children's Heads, - - - Albertina Collection, Vienna.	1 00	6¾x9	H
1569	Study of the Head of a Horse, - Albertina Collection, Vienna.	1 25	8x9½	H
1570	Landscape with Bridge, - - - Albertina Collection, Vienna.	1 25	6½x10	H
1571	Sketch of a Herd of Cattle, - - Albertina Collection, Vienna.	1 25	7x10½	H
1572	Boys at Play, - - - - British Museum, London.	1 00	5½x6	H
1573	Boy and Dog, - - - - British Museum, London.	1 00	5x6	H

Bourguignon, Le; see Courtois.

Buonacorsi, Piero.

(Called Perino del Vaga.)

Florence, 1499; Rome, 1547.

1574	Caryatid and Decoration, - - - Uffizi Gallery, Florence.	1 00	4¾x7	H

Caldara; see Caravaggio, Polidoro.

Callot, Jacques.

Nancy, 1594–1635.

FRENCH SCHOOL.

1575	Landscape, - - - - British Museum, London.	1 00	3¾x6	H
1576	Landscape, - - - - British Museum, London.	1 00	3¾x6	H
1577	Figure of an Officer, - - - Uffizi Gallery, Florence.	1 25	7x11	G H

Cambiaso, Luca.

Genoa, 1527; Spain. 1585.

ITALIAN SCHOOL.

		Price.	Size.	Grade.
1578	Seated Figure of a Woman Holding a Child, Uffizi Gallery, Florence.	$1 25	9x12	H

Caravaggio, Polidoro de.

(Real name, Polidoro Caldara.)

Caravaggio. 1495 (?)–1543.

ROMAN SCHOOL.

1579	Drawing of a Vase, Uffizi Gallery, Florence.	1 50	6½x12½	G H
1580	Drawing of a Vase, Uffizi Gallery, Florence.	1 50	8x12½	G H

Cardi, Lodovico.

Cigoli, Tuscany, 1559-1613.

FLORENTINE SCHOOL.

1581	Morning Prayer, Museum, Lille.	1 50	9½x10¾	H

Carracci, Agostino.

Bologna, 1558-1601.

ECLECTIC SCHOOL.

1582	Sketch of Seated, Draped Male Figure, Albertina Collection, Vienna.	1 00	6¼x9	H
1583	Sketch of the Holy Family, Uffizi Gallery, Florence.	1 50	8½x12	H
1584	Landscape with Figures, Uffizi Gallery, Florence.	1 00	9¾x6	G H

Carracci, Annibale.

Bologna, 1560; Rome, 1609.

ECLECTIC SCHOOL.

1585	The Sower, Louvre, Paris.	1 75	7½x13½	H
1586	Nude Male Figure, seated, Louvre, Paris	3 00	13½x18	H
1587	Two Young Girls, Louvre, Paris.	1 75	9x14	H
1588	Sketches of Heads, Louvre, Paris.	2 00	11x16½	H
1589	Man and Woman, peasants, British Museum, London.	1 25	7x11	H
1590	Study of a Boy, Chatsworth.	1 25	6x11	H
1591	Mandolin Players, Uffizi Gallery, Florence.	1 75	9½x13	H

Carracci, Lodovico.

Bologna, 1555-1619.

ECLECTIC SCHOOL.

		Price.	Size.	Grade.
1592	Study of Kneeling Female Figure, - Uffizi Gallery, Florence.	$1 25	7½x9½	H

Chimenti, Jacopo di.

Empoli, 1554-1640.

FLORENTINE SCHOOL.

1593	Head of a Young Woman, - - Uffizi Gallery, Florence.	1 75	9x13	H

Cigoli; see Cardi.

Corot, Jean Baptiste Camille.

Paris, 1796-1875.

FRENCH SCHOOL.

1594	Landscape, - - - - Museum, Lille.	2 50	11x12	G H

Correggio, (Antonio Allegri).

Coreggio, 1494-1534.

LOMBARD SCHOOL.

1595	Seated Figure of the Virgin, - - Louvre, Paris.	1 25	7x9	H
1596	Head of a Young Girl, - - Louvre, Paris.	1 75	10x12½	H
1597	Head of a Child (School of Correggio), - Louvre, Paris.	2 00	11½x14½	G H
1598	Head of a Child, - - - Albertina Collection, Vienna.	1 25	8x10	H
1599	Two Children, - - - - Chatsworth.	1 00	5x5	G H
1600	Apostles and Children seated upon the Clouds; study for the fresco of San Giovanni at Parma, - - - Windsor Gallery.	1 50	8½x9½	H

Cortese; see Courtois.

Courtois, Jacques (Le Bourguignon).

St. Hippolyte, 1621; Rome, 1676.

FRENCH SCHOOL.

1601	Cavalry Combat, - - - Albertina Collection, Vienna.	2 50	8¼x17½	H

Credi, Lorenzo di.

Florence, 1459-1537.

FLORENTINE SCHOOL.

		Price.	Size.	Grade.
1602	Figure of a Young Man, - - - - Louvre, Paris.	$1 25	6¾x9	H
1603	Head of an Old Man, - - - - Louvre, Paris.	1 25	8x11	H
1604	Head of a Boy, - - - - - Louvre, Paris.	1 00	7½x9½	H
1605	Drapery of a Seated Figure, - - Uffizi Gallery, Florence.	1 75	9½x15	H

Cuyp, Albert.

Dordrecht, 1620-1691.

DUTCH SCHOOL.

1606	Cows and Sheep, - - - - - Louvre, Paris.	1 00	7¼x5½	G H

Dietrich, Christian William Ernest.

Weimar, 1712; Dresden, 1774.

GERMAN SCHOOL.

1607	Madonna and Child, - - - - Royal Cabinet, Dresden.	1 00	4¾x7¼	G H

Dolci, Carlo.

Florence, 1616-1686.

FLORENTINE SCHOOL.

1608	Head of a Boy, - - - - - Louvre, Paris.	1 00	5½x7	G H
1609	Seated Figure; sleeping, - - - Museum, Lille.	1 50	8¾x11½	H

Domenichino.

(Real name, Domenico Zampieri.)

Bologna, 1581; Naples, 1641.

ECLECTIC SCHOOL.

1610	Landscape, - - - - - British Museum, London.	1 50	7x10¼	H
1611	Head of a Child, - - - - - British Museum, London.	1 50	8x10½	H
1612	Saint Kneeling, with clasped hands, - Weimar.	1 75	8x13	H

Donatello, or Donato.

(Real Name, Niccolo di Betto Bardi.

Florence, 1386-1466.

FLORENTINE SCHOOL.

		Price.	Size.	Grade.	
1613	Female Figures of Saints, - - Louvre, Paris.	$1 75	10½x13		H
1614	Study for a part of "The Entombment," Chantilly.	1 75	9x14		H
1615	Study for the Statue of St. George, - Windsor Gallery.	1 50	6¼x9	G	H

Dou (Dov or Dow), Gérard.

Leyden, 1613-1675.

DUTCH SCHOOL.

1616	Head of an Old Man, - - - Royal Cabinet, Dresden.	0 75	4x5	G	H
1617	Bust of an Old Woman Leaning on Book, Albertina Collection, Vienna.	1 00	5¾x7		H

Dughet, Guaspre,

(Called Gaspard Poussin.)

Rome, 1613-1675.

FRENCH SCHOOL.

1618	Wood with Lake in Foreground, - Albertina Collection, Vienna.	2 50	15½x9¾	G	H

Dumoustier, Daniel,

Paris, 1576-1646.

FRENCH SCHOOL.

1619	Head of an Old Man, laughing, - - Albertina Collection, Vienna.	1 75	10¼x12½	G	H

Durer, Albert,

Nuremberg, 1471-1528.

GERMAN SCHOOL.

1620	Portrait of Erasmus, - - - Collection of J. Gigoux.	2 00	10½x14		H
1621	Portrait of a Man, - - - - Albertina Collection, Vienna.	1 75	10x14		H
1622	Head of an Old Man with Long Beard, Albertina Collection, Vienna.	3 00	10½x16		H
1623	Study of Joined Hands, - - - Albertina Collection, Vienna.	1 50	7½x10½		H

Durer, Albert—Continued.

		Price.	Size.	Grade.
1624	Study of Left Hand and Sleeve, - Albertina Collection, Vienna.	$1 50	8x12	H
1625	Study of Drapery, - - - Albertina Collection, Vienna.	1 25	8x10½	H
1626	Study of Drapery, - - - Albertina Collection, Vienna.	1 25	6½x9	H
1627	Study of Drapery, - - - Albertina Collection, Vienna.	1 00	7½x6¾	G H
1628	Study of Drapery, - - - Albertina Collection, Vienna.	1 75	14x10½	G H
1629	Cavalier Armed with a Lance, - - Albertina Collection, Vienna.	1 50	12x15	G H
1630	View of Innsbruck, - - - Albertina Collection, Vienna.	1 00	7x5	G H
1631	Rabbit, - - - - - Albertina Collection, Vienna.	1 25	8¼x9½ P	G
1632	Corner of a Meadow; Grasses, - Albertina Collection, Vienna.	2 00	12x15	G H
1633	Madonna and Child, - - - Chatsworth.	1 50	7½x10	H
1634	Portrait, - - - . Chatsworth.	2 50	10½x13½	H
1635	The Apostle Paul, - - - - Windsor Gallery.	1 50	7¼x11½	H

Dyck, Anton Van,

Antwerp, 1599; London, 1641.

Flemish School.

1636	Bust of Child, - - - - Louvre, Paris.	1 25	4½x9	H
1637	Portrait of William de Vos, - - Dutuit Collection.	1 50	7x9	H
1638	Portrait of Young Man, - - Royal Cabinet, Dresden.	1 75	9x13	H
1639	Repose in Egypt, - - - - Albertina Collection, Vienna.	1 00	7¼x9	H
1640	Head of an Old Man, - - - Albertina Collection, Vienna.	0 75	4¼x6	H
1641	Bust of Young Man, - - - Albertina Collection, Vienna.	1 00	6x6¾	H
1642	Two English Heralds-at-Arms, - Albertina Collection, Vienna.	2 50	9½x17	H
1643	Seated Figure of Young Man, - - Albertina Collection, Vienna.	1 50	9½x12	G H
1644	Portrait of Gaspard Gevaertius, - Albertina Collection, Vienna.	1 25	7x10	H

Dyck, Anton Van—Continued.

		Price.	Size.	Grade.
1645	Portrait of Artus Wolfaert, - - Albertina Collection, Vienna.	$1 00	6½x8½	H
1646	Portrait of an Unknown Man, - Albertina Collection, Vienna.	1 00	7¼x9	G H
1647	Portrait of a Man, - - - - Albertina Collection, Vienna.	1 00	5½x7½	H
1648	Portrait of a General, - - - Albertina Collection, Vienna.	1 50	7¾x12	H
1649	Studies of Heads, - - - Chatsworth.	1 50	6½x11	H
1650	Studies of Heads, - - - - Chatsworth.	1 25	5½x9	H
1651	Seated Figure of a Woman, - - Uffizi Gallery, Florence.	1 25	6¾x11½	H
1652	Portrait of Man, - - - - Uffizi Gallery, Florence.	1 25	7¼x9½	H
1653	Study of Draped Female Figure and Hand, Uffizi Gallery, Florence.	1 75	9x14	H
1654	Full Length Figure, - - - Weimar.	2 00	10½x16½	H
1655	Portrait of a Man, - - - Weimar.	1 25	7x9	H

Empoli; see Chimenti,

Ferrari, Gaudenzio,

Valduggia, 1484-1550.

LOMBARD SCHOOL.

1656	Kneeling Female Figure, - - Academy of Fine Arts, Venice.	1 25	7½x9½	H

Gainsborough, Thomas,

Sudbury, 1727; London, 1788.

ENGLISH SCHOOL.

1657	Portrait of Gainsborough, - - British Museum, London.	1 75	10x11½	H
1658	Seated Figure of a Man, - - British Museum, London.	1 75	8½x13	H

Gérard, Francois Pascal Simon,

Rome. 1770; Paris. 1837.

FRENCH SCHOOL.

1659	Head of a Woman, - - - Louvre, Paris.	1 00	5x7¼	H

Ghirlandjo, Domenico.

Florence, 1449-1494.

FLORENTINE SCHOOL.

		Price.	Size.	Grade.
1660	Studies: heads; details, - - Uffizi Gallery, Florence.	$1 25	7½x10	H
1661	Kneeling Figure; study of Drapery, - Uffizi Gallery, Florence.	1 00	6½x9	H
1662	Study of Drapery, - - - Uffizi Gallery, Florence.	1 75	10½x13	H

Il Giorgione,

(Real name, Giorgio Barbarelli.)

Castelfranco, 1477; Venice, 1511.

VENETIAN SCHOOL.

1663	Sketch of a Group of Men about a Table, Uffizi Gallery, Florence.	1 00	5½x6½	H
1664	Landscape, - - - - Uffizi Gallery, Florence.	1 00	6¼x9	H
1665	Landscape, - - - - Uffizi Gallery, Florence.	1 25	7¼x11	H
1666	Landscape, - - - - Uffizi Gallery, Florence.	1 00	4½x6½	H

Girtin, Thomas,

London, 1773-1802.

ENGLISH SCHOOL.

1667	Landscape; Abbey of Kirkstallen, Yorkshire, - - - - - British Museum, London.	2 50	18x11	G	H

Greuze, Jean Baptiste,

Tournus, 1725; Paris, 1805.

FRENCH SCHOOL.

1668	Female Figure, - - - - Louvre, Paris.	2 00	11½x15		H
1669	Head of a Smiling Young Girl, - Collection of A. M. E. Marcille.	1 75	12x15		H
1670	Head of a Laughing Girl, - - Albertina Collection, Vienna.	1 75	11x13	G	H
1671	Head of a Child, - - - Museum, Lille.	1 50	10½x12		H
1672	Draped Full Figure, - - - Museum, Lille.	2 50	11x17		H

Le Guercino,

(Real name, Giovanni Francesco Barbieri.)

Bologna, 1591-1666.

ECLECTIC SCHOOL.

		Price.	Size.	Grade.
1673	Boy's Head, with Hat, - - Louvre, Paris.	$1 75	10x13	H
1674	Sketch of an Old Man with Beard, - Albertina Collection, Vienna.	1 25	7x9	H
1675	The Virgin and Child, - - Museum, Lille.	1 25	7x10	H
1676	Seated Figures, Woman and Child, - Chatsworth.	1 50	10x10½	H
1677	Landscape, - - - - Ambrosian Library, Milan.	1 50	13x9	H
1678	Head of a Woman, - - - Academy of Fine Arts, Venice.	1 00	7x9½	H
1679	Head, - - - - - Academy of Fine Arts, Venice.	0 75	4x5	H
1680	Head, - - - - - Academy of Fine Arts, Venice.	0 75	4x5	H

Guido Reni.

Bologna, 1575-1642.

ECLECTIC SCHOOL.

1681	Studies of Male Reclining Figure, - Louvre, Paris.	1 25	7½x8½	H
1682	Head of an Old Man, - - - Louvre, Paris.	1 25	10½x13½	H
1683	Bust of Woman, - - - Royal Cabinet, Dresden.	1 00	6½x8½	H
1684	Head of a Man, - - - - Museum, Lille.	1 25	7x11	H
1685	Figure of an Old Man, - - - Museum, Lille.	2 00	8¼x16½	H
1686	Studies of Young Children, - - Uffizi Gallery, Florence.	1 00	5¾x7½	H
1687	Bust of a Boy, - - - - Uffizi Gallery, Florence.	1 25	7x9½	H
1688	Head of St. Sebastian, - - - Weimar.	3 00	14¼x17⅛	H

Hals, Franz.

Antwerp, 1580 or 1581; Harlem, 1666.

DUTCH SCHOOL.

1689	Seated Figure of a Woman, - - Albertina Collection, Vienna.	1 00	4½x7	G H

Holbein, Hans (the older).

Augsburg, 1450 or 1460-1524.

GERMAN SCHOOL.

		Price.	Size.	Grade.
1690	Head of a Young Man ; with Inscription, Museum, Bâle.	$0 75	4x5	H
1691	Head of a Young Man, - - Museum, Bâle.	0 75	4x5	H
1692	Knight in Fancy Costume, - - Museum, Bâle.	0 75	4x5	H
1693	Studies of Hands, - - - Museum, Bâle.	0 77	4x5	H

Holbein, Hans (the younger).

Augsburg, 1497 ; London, 1543.

GERMAN SCHOOL,

1694	Head of Erasmus - - - Museum, Bâle.	4 00	11¾x13½	H
1695	Lamb, and Head of Sheep, - - Museum, Bâle.	1 00	9½x7¾	P G
1696	Portrait of a Burgomaster of Bâle, - Museum, Bâle.	3 00	7¼x10¾	H
1697	Study for the "Household of Thomas More" pen drawing, - - - - Museum, Bâle.	3 00	11½x15½	H
1698	Portrait of Hans Holbein ; pastel, - Museum, Bâle.	4 00	13x16½	H
1699	Portrait of an English Lady, - - Museum, Bâle.	3 00	11x15	G H
1700	Portrait of the Wife of Chancellor Olivier, Albertina Collection, Vienna.	1 50	8x12	G H
1701	Prince Edward, - - - Windsor Gallery.	1 50	8x12	H
1702	Head of John Fisher, Bishop of Rochester, Windsor Gallery.	2 00	14½x9	H
1703	Sir Henry Guildford, - - - Windsor Gallery.	4 00	11½x15	H
1704	Lady Hobbie, - - - - Windsor Gallery.	1 50	10½x8	G H
1705	Lady Mary, daughter of Henry VIII., afterwards Queen of England, - - Windsor Gallery.	2 00	14x11¼	G H
1706	Philip Melancthon, - - - Windsor Gallery.	1 50	8x10½	G H
1707	John More, son of the Chancellor, - Windsor Gallery.	2 00	10¾x14	H
1708	Daughter of Thomas More, - - Windsor Gallery.	2 00	10½x14	G H

Holbein, Hans (the younger)—Continued.

		Price.	Size.	Grade.
1709	Duchess of Richmond, - - - Windsor Gallery.	$1 50	7x9¾	G H
1710	William Fitzwilliam, Earl of Southampton, Grand Admiral, - - - Windsor Gallery.	2 00	10¼x15	H
1711	Katharine, Duchess of Suffolk, - - Windsor Gallery.	1 50	7¾x10⅜	H
1712	Portrait of a Lady, - - - Windsor Gallery.	2 00	6¾x14	H
1713	Portrait of a Young Lady, - - Windsor Gallery.	2 00	10½x14½	H

Ingres, Jean Auguste Dominique.

Montaubon, 1780; Paris, 1867.

FRENCH SCHOOL.

1714	Study of Drapery, - - - Museum, Lille.	2 00	14x14	G H

Jacque, Charles Emile.

Paris, 1813.

MODERN.

1715	Shepherd and Flock, - - - Museum, Lille.	2 50	10x18	H

Klengel, Caspar Friedrich.

Kesselsdorf, 1751-1824.

GERMAN SCHOOL.

1716	Nine Figure Studies, - - - Royal Cabinet, Dresden.	1 50	7½x9	G H

Le Brun, Charles.

Paris, 1619-1696.

FRENCH SCHOOL.

1717	Study of Male Draped Figure, - Albertina Collection, Vienna.	1 75	9x14	H
1718	Study for an Equestrian Statue, - - Albertina Collection, Vienna.	2 50	14x15	H

Le Brun, Elizabeth Louise Vigée.

Paris, 1755-1842.

FRENCH SCHOOL.

1719	Portrait of a Young Girl, - - Louvre, Paris.	1 25	8x11	H

Leoni, Ottavio.

Rome, 1574; (?) 1628.

ROMAN SCHOOL.

		Price.	Size.	Grade.
1720	Portrait of a Man, - - - - Louvre, Paris.	$1 00	5½x8½	H

Lesueur, Eustache.

Paris, 1617-1655.

FRENCH SCHOOL.

1721	Male Figure; Saint Bruno, - - Louvre Paris.	1 00	6x7½	H
1722	Male Figure; from "St. Bruno," - Louvre, Paris.	1 00	5¾x7½	H
1723	Male Figures; from "St. Bruno," - Louvre, Paris.	1 50	9x11	H
1724	Male Figures; from "St. Bruno," - Louvre, Paris.	1 25	7½x10	H
1725	Male Figures; from "St. Bruno," - Louvre, Paris.	1 50	8x13	H
1726	Male Figures; from "St. Bruno," - Louvre, Paris.	1 25	7½x10½	H
1727	Standing Figure; from "St. Bruno, - Louvre, Paris.	1 25	2½x12	H
1728	Seated Figure; from "St. Bruno," - Louvre, Paris.	1 75	9¼x13	H
1729	Seated Figure; study of drapery; from "St. Bruno," - - - - Louvre, Paris.	1 75	10x15	H
1730	Standing Figure; from "St. Bruno," - Louvre, Paris.	1 25	5½x12	H
1731	Composition; from "St. Bruno," - Louvre, Paris.	1 50	8½x13	H
1732	Study; Seated Figures; from "St. Bruno," Louvre, Paris.	1 75	11½x13	H
1733	Study; from "St. Bruno," - - Louvre, Paris.	1 75	9¼x16	H
1734	Figure in Action; from "St. Bruno," Louvre, Paris.	1 25	10x15	H
1735	Studies of Figures, - - - Louvre, Paris.	1 75	10x14	H
1736	Studies; Figures and Details, - Louvre, Paris.	2 00	9x16	H

Lippi, Filippino.

Florence, 1459-1504.

FLORENTINE SCHOOL.

1737	Kneeling Figure of an Old Man, - Uffizi Gallery, Florence.	1 00	4¾x6¼	G H
1738	Sketch of a Draped Figure, - - Uffizi Gallery, Florence.	1 00	4x7½	H

Lippi, Fra Filippo.

Florence, 1412 (?); Spoleto, 1469.

		Price.	Size.	Grade.	
1739	Head of a Man, - - - - Chantilly.	$1 25	7x8½	G	
1740	Draped Figure, - - - Malcolm Collection.	1 25	5¾x10½	G	

Lippi, Lorenzo.

Florence, 1606-1664.

FLORENTINE SCHOOL.

1741	Male Seated Figure, - - - Royal Cabinet, Dresden.	2 00	10x15½		

Lorraine, (Claude Gellée).

Champagne, 1600; Rome, 1682.

FRENCH SCHOOL.

1742	Marine Sunset, - - - Armand Collection.	1 25	8x4		H
1743	Study of Trees, - - - - Chantilly.	1 25	7½x10		H
1744	Landscape with Large Trees, - - Albertina Collection, Vienna.	1 50	12x7½	G	H
1745	Study of a Tree, - - - - Albertina Collection, Vienna.	1 00	4¼x6½	G	H
1746	Study of Trees, - - - Albertina Collection, Vienna.	1 00	5x7	G	H
1747	Landscape; from "Book of Truth," - British Museum, London.	1 00	7x4½	G	H
1748	Landscape; from "Book of Truth," -	1 25	7½x10½		H
1749	Landscape, " " " "	1 75	9x12		H
1750	Landscape, " " " "	1 75	9x12		H
1751	Landscape, " " " "	1 25	7x9½		H
1752	Landscape, " " " "	1 25	10½x7½	G	H
1753	Landscape, " " " "	1 00	7¼x5	G	H
1754	Landscape, " " " "	1 50	9¾x7¼	G	H
1755	Landscape with Cattle; from "Book of Truth," - - - -	1 50	7½x9¾		H
1756	Landscape; from "Book of Truth," -	1 50	11½x8		H
1757	Landscape, " " " "	1 75	8¼12½		H
1758	Landscape, " " " "	1 50	10x7½	G	H
1759	Landscape, " " " "	1 25	9x6	G	H
1760	Landscape with Figures and Cattle; from "Book of Truth," - - -	1 50	7½x10½		H
1761	Landscape; from "Book of Truth," -	1 00	10x4	G	H
1762	Landscape, " " " "	1 00	4x10½		H

Lorraine, (Claude Gellée)—Continued.

		Price.	Size.	Grade.
1763	Landscape, from "Book of Truth,"	$1 25	9x6	G H
1764	Landscape; " " " " -	1 25	10x7	H
1765	Flowers, " " " "	1 00	8x5¾	H
1766	Landscape, - - - - Uffizi Gallery, Florence.	1 00	6x4	G H
1767	Landscape with Bridge. - - - Uffizi Gallery, Florence.	1 00	8½x6	G H

Mantegna, Andrea.

Padua, 1431-1506.

VENETIAN SCHOOL.

1768	Head of a Man, - - - Chantilly.	1 00	5¾x7½	H

Maratta, Carlo.

Camerano, 1625-1713.

ROMAN SCHOOL.

1769	Studies; Head, Feet, Arms, - - Louvre, Paris.	1 75	9x13½	H

Masaccio, Tommaso.

San Giovanni, near Florence, 1402-1429.

FLORENTINE SCHOOL.

1770	St. Luke, the Evangelist, - - Museum, Lille.	1 25	8x9	H

Masolino da Panicale.

Florence, 1383-1430.

FLORENTINE SCHOOL.

1771	Sketches of Male Figures, - - Uffizi Gallery, Florence.	1 00	4x7½	H

Metsu, Gabriel.

Leyden, 1630; Amsterdam, 1667.

DUTCH SCHOOL.

1772	Portrait of a Gentleman, - - Albertina Collection, Vienna.	1 75	9x12	G H
1773	Belisarius, - - - - Albertina Collection, Vienna.	1 50	7¾x11½	G H

Michelangelo Buonarotti.

Near Arezzo, 1475; Rome, 1564.

FLORENTINE SCHOOL.

		Price.	Size.	Grade.
1774	Man Catching a Rearing Horse, - Museum, Lille.	$1 50	9½x11	H
1775	Composition; figures and animals, - Museum, Lille.	2 00	10x15½	H
1776	Study of Leg and Foot, - - British Museum, London.	1 00	6½x8½	H
1777	Seated Figure of a Man; study for the Prophet Joel, - - - - British Museum, London.	2 00	8¼x15½	H
1778	Profile Study of a Man, sitting, and bending a stick, - - - - British Museum, London.	1 25	11x12	H
1779	Seated Figure of a Young Woman, - British Museum, London.	1 75	10x12½	H
1780	Three Men in Conversation, - - Taylor Cabinet, Oxford.	2 50	9¾x14½	H
1781	Studies of Hands, - - - Taylor Cabinet, Oxford.	2 50	10¼x16	H
1782	Female Head, - - - - Taylor Cabinet, Oxford.	1 25	6¼x8	H
1783	Sketches for the Mausoleum of Julius II., Taylor Cabinet, Oxford.	1 75	7x10¾	H
1784	Study for "The Three Fates" in the Sistine Chapel, - - - - Taylor Cabinet, Oxford.	1 50	7¼x10	H
1785	Seated Female Figure, - - - Taylor Cabinet, Oxford.	1 50	7¼x10	H
1786	Old Sorceress and Boy, - - Taylor Cabinet, Oxford.	1 75	8x13½	H
1787	Head; study for the Virgin, - - Taylor Cabinet, Oxford.	1 75	8½x12	H
1788	Studies of Heads and Limbs, - - Taylor Cabinet, Oxford.	1 25	8x11	G H
1789	First Study for the Tomb of the Medicis, Uffizi Gallery, Florence.	1 00	5x7½	H
1790	Libyan Sibyl, - - - - Uffizi Gallery, Florence.	1 75	10x14	H
1791	Figures; details, - - - - Uffizi Gallery, Florence.	1 75	10x14	H
1792	Draped Figure of a Warrior, - - Uffizi Gallery, Florence.	1 50	11x17	H
1793	Archers, - - - - - Windsor Gallery.	2 00	8¾x13	H
1794	Delphic Sibyl; after the fresco, - Weimar.	2 00	10x15	H
1795	Prophet Isaiah; after the fresco, - Weimar.	1 75	8½x13	H

Millet, Jean Francois.

Greville, 1814; Barbizon, 1875.

FRENCH SCHOOL.

		Price.	Size.	Grade.
1796	Watering the Cow,	$2 50	10x13	P G H
1797	Pasture by the Sea,	1 50	6x10	G H
1798	Shepherd Guarding His Flock,	1 50	7¾x9½	G H
1799	The New-Born Lamb; pastel,	1 50	10½x8	P G H
1800	Peasants Watching their Herds,	1 50	9½x8	G H
1801	The Knitting Lesson,	1 50	7x10	P G H
1802	Drying the Clothes,	1 50	9½x7½	G H
1803	The Churner; study,	1 50	6½x10¼	P G H
1804	Homeward Bound; study,	1 50	10½x8½	P G H
1805	Shepherd; study,	1 50	8x10	P G H
1806	Spinner; study,	1 50	8¼x10½	G H
1807	Spinning Wheel,	1 50	8x9½	G H
1808	Off for the Day's Labor; study,	1 50	8½x10	G H
1809	Water Carrier; study,	1 50	8x10½	G H
1810	Basket Maker,	1 50	7½x10	G H
1811	The Knitter,	1 50	7x10	G H
1812	At Rest,	3 00	10x14	G H
1813	The Farmer's Wife,	1 50	5½x9	G H
1814	Shepherdess,	1 50	6x10	G H
1815	Basket Maker's Daughter,	1 50	5x10	G H
1816	Girl at the Well,	1 50	5x9½	G H
1817	A Shepherd,	1 50	7½x9	G H
1818	Woman with a Pitcher,	1 50	7¾x9	G H
1819	Portrait of Millet; with hat,	3 00	11½x14	G H
1820	The Return of the Woodcutter,	2 50	9½x13	G H
1821	The Farmer's Wife; feeding chickens,	2 50	10x14	G H
1822	Corner of the Kitchen,	1 50	8½x10	G H
1823	The Hut,	1 50	11x8	G H
1824	Study of Reclining Female Figure,	1 50	6¼x10	G H
1825	Watching the Geese,	1 50	7x8¾	G H
1826	The Peasant Girl,	1 50	5x10	G H
1827	Woman with a Pitcher,	1 50	8¾x10¼	G H
1828	Seated Figure of a Peasant; study,	1 50	8½x9½	G H
1829	Page of Eleven Sketches,	4 00	14x16	G H
1830	Shepherd and his Flock at the Approach of a Storm,	3 00	10¾x12½	G H
1831	Three Gleaners; study,	1 50	7x11	G H
1832	In the Open Sea,	2 50	9x12	G H
1833	A Gleaner,	2 50	12½x10	G H

Murillo, Bartolomé Esteban.

Seville, 1616-1682.

SCHOOL OF SEVILLE.

		Price.	Size.	Grade.
1834	St. Joseph Leading Infant Jesus, - Louvre, Paris.	$1 25	8x9	H

Neer, Aert van der.

Amsterdam, 1603-1677.

DUTCH SCHOOL.

1835	River bordered by a small Forest, - - Albertina Collection, Vienna.	1 25	10¼x7¾	G H

Ostade, Adriaen van.

Harlem, 1610-1685.

DUTCH SCHOOL.

1836	Scene in Holland, - - - Royal Cabinet, Dresden.	1 50	7x11	H
1837	Peasant at Work, - - - - Royal Cabinet, Dresden.	0 75	3x4¼	H
1838	Peasant Seated on a Bench, - - Royal Cabinet, Dresden.	0 75	3x4½	H

Oudry, Jean Baptiste.

Paris, 1686; Beauvais, 1755.

FRENCH SCHOOL.

1839	Dog, pointing, - - - - Albertina Collection, Vienna.	1 75	11x12¼	H

Pannini, Francesco.

1840	Roman Forum, - - - Louvre, Paris.	1 75	9½x13	H

Perugino, Pietro.

Citta della Pieve, 1446-1524.

UMBRIAN SCHOOL.

1841	Study of Cumean Sibyl, - - - Uffizi Gallery, Florence.	0 75	3x8	G H
1842	Christ Handing the Keys to St. Peter; study for a fresco in Sistine Chapel, - Windsor Gallery.	1 50	7½x9	H
1843	Head of a Woman, - - - Windsor Gallery.	1 50	7½x8	H

Poccetti, Bernardino Barbatelli.

Florence, 1548-1612.

FLORENTINE SCHOOL.

		Price.	Size.	Grade.
1844	Young Man in the Costume of the Time, Louvre, Paris.	$1 50	7x12	H
1845	Figure of Peasant with Staff, - - Louvre, Paris.	1 50	9x15	G H

Pontormo, Jacopo da.

(Real name, Jacopo Carucci.)
Pontormo, 1494; Florence, 1557.

FLORENTINE SCHOOL.

1846	Draped Figure of a Man, seated, - British Museum, London.	2 00	9¾x13	H

Pordenone, Giovanni Antonio Regillo da.

Pordenone, 1483-1539.

VENETIAN SCHOOL.

1847	Presentation in the Temple, - - Academy of Fine Arts, Venice.	2 00	10¾x14	H

Potter, Paul.

Enckhuysen, 1625; Amsterdam, 1654.

DUTCH SCHOOL.

1848	Interior of Cow Stable, - - Albertina Collection, Vienna.	1 25	9x10	H
1849	Landscape with Herd of Cattle, - - Albertina Collection, Vienna.	1 25	9x10¼	H
1850	Study of Grazing Ox, - - - Albertina Collection, Vienna.	1 00	7x9	H
1851	Study of the Head of an Ox, - - Albertina Collection, Vienna.	1 25	9x11	H
1852	Study of Dog, - - - - Albertina Collection, Vienna.	1 00	6x7	H

Poussin, Nicolas.

Andelys, 1594; Rome, 1665.

FRENCH SCHOOL.

1853	Mythological subject, - - - Louvre, Paris.	2 00	6½x16	H
1854	Landscape with Woods, - - - Louvre, Paris.	1 25	7x10	H
1855	Sacrifice of Noah, - - - Albertina Collection, Vienna.	1 50	7¾x11	H
1856	A Wood, - - - - - Albertina Collection, Vienna,	1 25	7x10	G H
1857	A Forest, - - - - Albertina Collection, Vienna.	1 25	9½x7½	G H
1858	Wooded Landscape, - - - Albertina Collection, Vienna.	1 25	7x10	H
1859	Kneeling Male Figure; nude, - - Chatsworth.	1 25	8x10½	H

Prudhon, Pierre.

Cluny, 1758; Paris, 1823.

French School.

		Price.	Size.	Grade.
1860	Head of a Young Woman, - - Louvre, Paris.	$4 00	14x16½	H
1861	Mademoiselle Meyer, - - - Louvre, Paris.	4 00	12x14	H
1862	Study; girl, - - - - Louvre, Paris.	4 00	12x18	H
1863	Cupid, - - - - - Marcille Collection.	4 00	13½x17	H

Raphael Sanzio.

Urbino, 1483; Rome, 1520.

Roman School.

1864	Virgin Holding the Infant Christ in Her Arms (attributed), - - - Academy of Fine Arts, Florence.	3 00	18x18	H
1865	Pope Julius II., - - - Louvre, Paris.	2 50	10½x16	H
1866	Studies; heads and hands, - - Louvre, Paris.	2 00	10½x15	H
1867	Figure of a Saint, - - - Louvre, Paris.	0 75	3¼x7½	H
1868	Portrait Sketch of Maddalena Doni, - Louvre, Paris.	1 00	6x8	H
1869	The Cup of Joseph found in the Sack of Benjamin, - - - - Louvre, Paris.	1 75	8x14	H
1870	Sketch of Kneeling Woman, and Head of a Man, - - - - - Chantilly.	1 00	4½x6	H
1871	Study of Three Figures of "The Hours," from "The Feast of the Gods," fresco on the ceiling of the Farnese Palace, - Chantilly.	1 75	7½x13	H
1872	Fragment from "The Descent from the Cross," Gay Collection.	1 25	7½x10	H
1873	Sketch of Two Cavaliers, - - Albertina Collection, Vienna.	1 50	8x11	H
1874	Study of Feet, - - - - Museum, Lille.	1 25	7½x10½	G H
1875	Study of Drapery, - - - Museum, Lille.	1 75	8½x12½	H
1876	Study for the Virgin, - - - Museum, Lille.	2 00	9½x15	H

Raphael Sanzio—Continued.

		Price.	Size.	Grade.
1877	Study for Apollo of Parnassus, - Museum, Lille.	$1 75	9x12½	H
1878	Draped Male Figure, - - - British Museum, London.	2 00	9½x13	H
1879	Study for Heads and Virgin of Child, - British Museum, London.	1 00	4½x5½	G H
1880	Study of a Head and of a Right Hand, - British Museum, London.	1 25	7½x10½	H
1881	Study for "The Baptism of Christ," - British Museum, London.	1 75	7½x15	H
1882	Study ; two figures and foot, - - British Museum, London.	1 75	10x15	H
1883	Study of Drapery and Hands, - - British Museum, London.	1 75	9x13	H
1884	Nude Male Figure, standing ; back view, British Museum, London,	1 75	8½x15	H
1885	Standing Male Figure, - - British Museum, London.	1 50	8¼x12	H
1886	Studies of Nude Figures, - - - British Museum, London.	2 50	11½x15½	H
1887	Head of an Old Man ; study for "The Transfiguration," - - - British Museum, London.	3 00	13½x15½	H
1888	Presentation in the Temple, - - Taylor Collection, Oxford.	1 00	7½x7½	H
1889	Figure of a Child, - - - Taylor Collection, Oxford.	1 00	4½x5	G H
1890	Portrait of Raphael at the Age of Sixteen Years, - - - - - Taylor Collection, Oxford.	2 00	10x14	H
1891	Head of St. Elizabeth, - - - Taylor Collection, Oxford.	1 25	7¼x9½	H
1892	Head of St. John, of St. Peter, and details for "The Transfiguration," - - Taylor Collection, Oxford.	4 00	12¾x18	H
1893	Pope Julius II., - - - - Chatsworth.	2 00	9x13	H
1894	Studies of Heads, - - - Chatsworth.	1 50	7¼x10¼	H
1895	Head of a Man, - - - - Chatsworth.	1 50	8x10	H
1896	Cartoon for a portion of "The School of Athens," - - - - - Ambrosian Library, Milan.	2 50	18x10½	H

Raphael Sanzio—Continued.

		Price.	Size.	Grade.
1897	Study of Drapery, - - -	$1 25	11x6	H
	Ambrosian Library, Milan.			
1898	Study for "The Virgin of the Fish" at Madrid	1 50	10x10½	H
	Uffizi Gallery, Florence.			
1899	Study for drapery of "The Virgin of Francis I" at the Louvre, - - -	1 50	8x12	H
	Uffizi Gallery, Florence.			
1900	Figure of a Woman carrying a Vase -	2 00	8x16	G H
	Uffizi Gallery, Florence.			
1901	Studies; figures of men and angels, -	1 75	9x13	H
	Uffizi Gallery, Florence.			
1902	Study; St. Paul Preaching, - -	2 00	10x16	H
	Uffizi Gallery, Florence.			
1903	Study for "St. George and the Dragon,"	1 25	10½x9	G H
	Uffizi Gallery, Florence.			
1904	Study of St. Paul for the picture of "St. Cecilia" at Bologna, - - -	1 75	5x14	H
	Academy of Fine Arts, Venice.			
1905	Portrait of Virgil, - - -	1 00	5¾x7½	H
	Academy of Fine Arts, Venice.			
1906	Figure of a man playing the bagpipe, -	1 00	6x8½	G H
	Academy of Fine Arts, Venice.			
1907	Figures, - - - - -	1 00	5¾x8½	H
	Academy of Fine Arts, Venice.			
1908	The Dispute; first sketch for the lower part of the fresco, - - - - -	2 00	7¾x15¾	H
	Windsor Gallery.			
1909	Homer, Virgil and Dante; first sketch for the fresco of Parnassus, - -	1 50	7x10	H
	Windsor Gallery.			
1910	The Division of the Land of Canaan; first sketch for the fresco, - - -	1 50	7½x11	H
	Windsor Gallery.			
1911	"Guard my Sheep;" cartoon for tapestry	2 00	10x14	H
	Windsor Gallery.			
1912	Head of an Old Man, - - -	1 00	4¾x7½	G H
	Weimar.			

Regillo; see Pordenone.

Reinhardt, Johann.

1761-1847.

German School.

1913	Crouching Dog, - - - - -	1 25	11x4¼	P G H
	Royal Cabinet, Dresden.			

Rembrandt van Ryn.

Leyden, 1607; Amsterdam, 1669.

DUTCH SCHOOL.

		Price.	Size.	Grade.
1914	Study of a Lion, - - - - Louvre, Paris.	$1 00	7½x4	G H
1915	Study of a Lion, - - - Louvre, Paris.	1 00	8¾x5¾	G H
1916	Study of a Lion, - - - - Chantilly.	1 00	8½x5¼	G H
1917	Study of a man seated at a table with books; on the right a kneeling figure, - - Chantilly.	1 25	6x9	H
1918	A Bearded Man; seated figure, - - Mitchell Collection.	1 25	6x8½	H
1919	Sketch of Two Figures; male and female, Royal Cabinet, Dresden.	1 50	8x9	H
†1920	Seated Male Figure, - - - Royal Cabinet, Dresden.	1 50	6x9	H
1921	Interior; the departure of Tobias, - Albertina Collection, Vienna.	1 00	6½x8	H
1922	The Unjust Steward, - - - Albertina Collection, Vienna.	1 50	7½x10	H
1923	The Philosopher, - - - Albertina Collection, Vienna.	1 00	8x9	H
1924	An Old Woman Seated, spinning, - - Albertina Collection. Vienna.	1 00	6¼x8	H
1925	The Beggar, - - - - Albertina Collection, Vienna.	0 75	3½x6	H
1926	Landscape, - - - - Albertina Collection, Vienna.	0 75	3x6	H
1927	View of Dutch Town, - - - Albertina Collection, Vienna.	0 75	3½x6½	H
1928	Landscape with Trees, - - - Albertina Collection, Vienna.	1 25	11¾x5½	H
1929	Landscape with Old Cottages, - - Albertina Collection, Vienna.	1 25	7x9½	H
1930	Houses and Windmill on the Banks of a River Albertina Collection, Vienna.	1 50	12x7	G H
1931*	Lion in Repose, - - - - Albertina Collection, Vienna.	1 00	5½x7½	H
1932*	Head, - - - - - Weimar.	0 75	4x5	H

Reynolds, Sir Joshua.

Plympton. 1723; London, 1792.

ENGLISH SCHOOL.

		Price.	Size.	Grade.
1933**	Portrait of Lady Catesby, - - Marcille Collection.	$3 00	12x14½	H
†1934*	Bust of a Woman, - - - Charras Collection.	2 50		H

Ricciarelli; see Volterra.

Rosa, Salvator.

Naples, 1615-1673

NATURALIST.

1935	Sketch of Reclining Figure, - - Uffizi Gallery, Florence.	1 00	7x7	H
1936	St. John Preaching, - - - Uffizi Gallery, Florence.	1 75	10x13	H

Rousseau, Theodore.

Paris, 1812-1867.

FRENCH SCHOOL.

1937*	Landscape, - - - - Museum, Lille.	1 25	6½x9	H

Rubens, Peter Paul.

Siegen, 1577; Antwerp, 1640.

FLEMISH SCHOOL.

1938	Portrait of Rubens, - - - Louvre, Paris.	2 50	10½x17	H
1939	Heads of Two Children, - - Louvre, Paris.	1 00	8¾x6¾	G H
1940	Libyan Sibyl (after Michelangelo) - Louvre, Paris.	3 00	11½x18	H
1941	Head of a Donkey, - - - Chantilly.	1 25	7x10	G H
1942*	Portrait of a Young Girl, - - - De Chennevieres Collection.	1 25	7¼x11	H

Rubens, Peter Paul—Continued.

		Price.	Size.	Grade.
1943	Portrait of Rubens, - - - Albertina Collection, Vienna.	$1 25	7x10½	H
1944	Sacrifice of Abraham, - - - Albertina Collection, Vienna.	1 50	9¼x12	H
1945	Assumption of the Virgin, - - Albertina Collection, Vienna.	1 50	8¾x11	H
1946	An Apostle, - - - - Albertina Collection, Vienna.	1 00	5x7	H
1947	An Apostle, - - - - Albertina Collection, Vienna.	1 00	5x7	H
1948	Studies of Angels, - - - Albertina Collection, Vienna.	1 50	8x13	H
1949**	Study of a Saddled Horse, - - Albertina Collection, Vienna.	2 50	13x14	H
1950*	Study of an Ox, - - - - Albertina Collection, Vienna.	2 00	11x17	H
1951	Portrait of the Duke of Buckingham, - Albertina Collection, Vienna.	1 75	9¾x14	G H
1952	Study of a Man, - - - - Albertina Collection, Vienna.	1 75	10x14	H
1953*	Portrait of a Young Lady of the Court of the Infanta of Brussels, - - Albertina Collection, Vienna.	1 75	10½x13	H
1954	Head of a Child, - - - - Albertina Collection, Vienna.	1 25	7½x9½	H
1955	Two Heads of Young Women, - Albertina Collection, Vienna.	1 50	9x11	H
1956	Draped Female Figure, seated, - - Albertina Collection, Vienna.	1 75	10x14½	H
†1957*	Draped Female Figure, seated, - Albertina Collection, Vienna.	1 75	11x14	H
1958	Study of Heads and Hands - - Albertina Collection, Vienna.	2 00	10½x15	H
1959*	Bust of Helen Fourment, wife of Rubens, Uffizi Gallery, Florence.	2 00	11x16	H
1960	Two Infant Figures, - - - Weimar.	1 75	13x15	H
1961	Portraits of Two Gentlemen, - - Weimar.	1 25	8x10½	H
1962	Studies of Flying Angels, - - Weimar.	2 00	10x14	H
†1963**	Portrait of a Man, - - - Weimar.	1 50	8x12	H

Ruysdael, Jacob van.

Harlem, 1628-1682.

DUTCH SCHOOL.

		Price.	Size.	Grade.
1964	Landscape ; edge of the woods, - Dutuit Collection.	$1 25	10¾x7	G H
1965	Landscape ; trees and river, - - Chantilly.	1 25	7x5¼	G H
1966	Landscape with Water Mill, - - Albertina Collection, Vienna.	1 25	7x10	H

Sarto, Andrea del.

Florence, 1487-1531.

FLORENTINE SCHOOL.

1967	Head of a Man, - - - - Louvre, Paris.	1 00	6x7¾	H
1968*	Studies ; hands and feet, - - Louvre, Paris.	2 50	12x17	H
1969	Portrait of a Woman, seated, - - Chantilly.	1 00	6x7½	H
1970	Head of a Woman, - - - School of Fine Arts, Paris.	1 25	6¾x9	H
1971*	Three Male Figures, draped, - - British Museum, London.	2 00	10¼x15	H
1972**	Portrait of a Woman, - - - Uffizi Gallery, Florence.	1 25	8½x10	H
1973	Head of a Boy, - - - - Uffizi Gallery, Florence.	1 00	5½x7½	H
1974	Standing Male Figure, - - Uffizi Gallery, Florence.	1 25	5½x10½	H
1975	Head of a Laughing Child, - - Uffizi Gallery, Florence.	1 00	6x8	H
1976*	Bust of a Man; a study for "The Last Supper," Uffizi Gallery, Florence.	1 00	6x7	H
1977	Study of a Male Draped Figure, - Uffizi Gallery, Florence.	1 00	4x7	H
1978**	Study of the Angel Gabriel for "The Annunciation" in Pitti Palace, - - Uffizi Gallery, Florence.	1 75	11x13½	H
1979*	Draped Male Figure, standing, - Uffizi Gallery, Florence.	1 25	4½x10	H

Sarto, Andrea del—Continued.

		Price.	Size.	Grade.
1980	Draped Male Figure, - - - Uffizi Gallery, Florence.	$1 25	6x10	H
1981	Head of a Child, - - - - Uffizi Gallery, Florence.	1 25	6½x9½	H
1982	Draped Male Figure, - - - Academy of Fine Arts, Venice.	1 75	9x13½	H
†1983*	Figure of a Young Man, - - - Weimar.	1 75	9x14	H

Savoldo, Giovanni Girolamo.

Brescia, (?) 1480; Venice, after 1548.

VENETIAN SCHOOL.

1984	Head of an Old Man with Long Beard, Louvre, Paris.	1 25	10x14	H

Sodoma (Giovanni Antonio de Bazzi.)

Verceil, 1477-1549.

SIENNESE SCHOOL.

1985	Reading Magdalen (attributed), - - Ambrosian Library, Milan.	1 25	7½x9¾	H

Terburg, Gerard.

Zwolle, 1617; Deventer, 1681.

DUTCH SCHOOL.

1986	Portrait of a Gentleman, seated, - Albertina Collection, Vienna.	1 00	6¼x9¼	H
1987	Seated Figure of a Woman, - - Albertina Collection, Vienna.	2 00	10½x16	H
1988	A Fortune Teller, - - - Aibertina Collection, Vienna.	1 50	7½x10½	H

Tintoretto.

(Real name, Jacopo Robusti.)

Venice, 1519-1594.

VENETIAN SCHOOL.

1989	Sketch for "The Marriage Feast at Cana," British Museum, London.	1 00	5¾x7¼	H
1990	Drawing for "The Last Supper," - Uffizi Gallery, Florence.	2 00	11x13½	H
1991	Drawing for "The Last Supper," - Uffizi Gallery, Florence.	1 50	13x9	H

Titian.

(Real name, Tiziano Vecelli.)

Pieve di Cadore, 1477; Venice, 1576.

VENETIAN SCHOOL.

		Price.	Size.	Grade
1992	Figure of a Soldier (attributed), - - Louvre, Paris.	$2 00	7¼x17½	G H
1993	Virgin and Infant, - - - Louvre, Paris.	1 00	5½x7½	H
1994	Figure of a Halberdier, - - - Louvre, Paris.	1 25	8¼x12½	H
1995	Seated Figure of a young Girl, - Louvre, Paris.	1 25	7½x10	H
1996	Head; Pope Julius II., - - - Chatsworth.	1 00	3¼x4	H
1997	Portrait of Titian, - - - Chatsworth.	1 25	6½x8	H
1998	Head of a Warrior, - - - Chatsworth.	1 25	8x10½	H
1999**	Figure of St. Nicholas, seated, - Uffizi Gallery, Florence.	1 50	10x12	H
2000*	Head of a Man; apparently a study from an antique bust of a Roman Emperor, - Uffizi Gallery, Florence.	1 50	9x12¼	H
2001**	Seated Figure of a Man Reading, - Uffizi Gallery, Florence.	1 25	7½x10	H

Tito, Santi di.

Borgo San Sepolcro, 1538-1603,

FLORENTINE SCHOOL.

2002	Seated Figure of an Apostle, writing, - Uffizi Gallery, Florence.	1 75	10x14½	H

Vaga, del; see Buonacorsi.

Van Loo, Carle.

Nice, 1705; Paris, 1765.

FRENCH SCHOOL.

2003	Head of a young Girl, - - Louvre, Paris.	1 50	10x13	H

Vanni, Francesco.

Sienna, 1563-1609.

SIENNESE SCHOOL.

		Price.	Size.	Grade.
2004	The Last Sacrament, - - - Louvre, Paris.	$1 25	7x11½	H

Velasquez, Diego Rodriguez de Silva y.

Seville, 1599-1660.

SPANISH SCHOOL.

†2005**	Head of a Laughing Boy, - - Royal Cabinet, Dresden.	1 50	8x10	H
2006	Boy Playing the Mandolin, - - Albertina Collection, Vienna.	1 00	6x6	G H
2007**	Sketch of a Lady, - - - Albertina Collection, Vienna.	0 75	3x6	H
2008	Philip IV. on Horseback, - - Albertina Collection, Vienna.	1 25	8x10	H
2009	Riding Cavalier, - - - Uffizi Gallery, Florence.	1 50	8½x12	H

Velde, Adriaen Van de.

Amsterdam, 1635-1672.

DUTCH SCHOOL.

2010*	Landscape with Cows and Goats, - - Louvre, Paris.	1 25	9⅞x6⅜	G H
2011**	Studies of Sheep, - - - Louvre, Paris.	1 25	10x5¾	G H
2012	Standing Figure of a Young Man, - Albertina Collection, Vienna.	1 00	7x8½	H

Veronese, Paul.

(Real name, Paolo Caliari.)

Verona, 1528-1588.

VENETIAN SCHOOL.

2013	The Holy Family, with young St. John, Louvre, Paris.	1 25	7¼x10	H
2014*	The Hunt, - - - - British Museum, London.	2 50	12½x16	H
2015	Group of Armed Men, - - British Museum, London.	1 75	6½x14½	H

Verrocchio, Andrea del.

Florence, 1435; Venice, 1488.

FLORENTINE SCHOOL.

		Price.	Size.	Grade.
2016	Studies of Horses, - - - Chantilly.	$1 25	7x10½	G H

Vinci, Leonardo da.

Vinci, 1452; Cloux, 1519.

FLORENTINE SCHOOL.

2017	Head of an Infant, - - - Louvre, Paris.	0 75	3½x5½	H
2018	Head of a Man, - - - - Louvre, Paris.	1 25	6½x9	H
2019	Head of a Child, study for "John the Baptist," - - - - - Louvre, Paris.	1 00	5½x7	G H
2020*	Virgin and Child, - - - - British Museum, London.	2 00	11½x14	H
2021	Head of a Man, - - - British Museum, London.	1 00	6½x6½	G H
2022	Heads, - - - - - Chatsworth.	1 50	7½x10½	H
2023*	Head of a Young Woman, - - Uffizi Gallery, Florence.	1 25	6x9	G H
†2024**	Head of a Woman; copy of a drawing in the Louvre, - - - - - Uffizi Gallery, Florence.	1 50	9¼x12	G H
2025	Virgin and Child; with cat, - - Uffizi Gallery, Florence.	0 75	3¾x4½	G H
2026	Bust in Profile of a Man, - - - Uffizi Gallery, Florence.	1 50	8½x12	G H
2027	Portrait of Da Vinci as an Old Man, - Academy of Fine Arts, Venice.	1 50	7¾x11¾	H
2028	Study for "The Last Supper;" with notes, Academy of Fine Arts, Venice.	2 00	9¾x15	H
2029	Study for "The Last Supper;" head of St. Philip, - - - - - Windsor Gallery.	1 25	6¼x7½	G H
2030*	Sketch for "The Last Supper," - - Windsor Gallery.	2 00	9½x15	H
2031	Study of Horses for the Equestrian Statue of Francesco Sforza, - - - Windsor Gallery.	1 50	7¼x10	G H

Vinci, Leonardo da—Continued.

		Price.	Size.	Grade.
2032*	Study of a Cavalier, - - - - Windsor Gallery.	$1 25	7x6	G H
2033	Horses in Three Different Positions, - Windsor Gallery.	1 25	5½x8	G H
2034	Study of Horses at Full Gallop, - - Windsor Gallery.	1 50	9½x6¾	G H
2035	Study of Drapery, - - - - Windsor Gallery.	1 25	6x8	G H
2036	Head of Leonardo, - - - - Windsor Gallery.	1 50	7x10¼	H
2037**	Bust of a Woman, - - - - Windsor Gallery.	1 00	4¾x6¼	G H
2038	Bust of a Young Woman, - - - - Windsor Gallery.	2 00	8x11½	G H
2039	Study of Clasped Hands, for "Mona Lisa," Windsor Gallery.	1 25	8½x6	H
2040	Head of a Young Woman; charcoal study; School of Da Vinci, - - - - Windsor Gallery.	1 50	8½x8½	H

Volterra, Daniele.

(Ricciarelli.)

Voltera, 1509 (?) 1566.

FLORENTINE SCHOOL.

2041	Study of Draped Female Figure, - Uffizi Gallery, Florence.	1 25	6x11	H

Watteau, Jean Antoine.

Valenciennes, 1684; Nogent-sur-Marne, 1721.

FRENCH SCHOOL.

2042	Studies of Costumes, - - - - Louvre, Paris	1 75	9¼x14	H
2043	Study of Heads, - - - - Louvre, Paris	2 00	10x14	H
2044	Study of Heads, - - - - - Rutter Collection.	2 00	10x14	H
2045	Seated Female Figures, - - Galichon Collection.	1 25	7x9	H
2046*	Study of a Man, - - - - - Chantilly.	1 75	8½x15	G H
2047	Heads, - - - - - Museum, Lille.	1 50	7½x12	H
2048*	Heads, - - - - - - Museum, Lille.	1 50	7x11	H

Wouverman, Philip.

Harlem, 1619-1668.

Dutch School.

		Price.	Size.	Grade.
2049	Saddled Horse, - - - Albertina Collection, Vienna.	$1 00	4x5	G H
2050	Greyhounds, - - - - Albertina Collection, Vienna.	0 75	3x5	G H

Zampieri; see Domenichino.

Zucchero, Federigo.

Urbino, 1542; Anconia, 1609.

Italian School.

2051	Head of a Girl; head and hand of a boy, Louvre, Paris.	1 00	6¼x7¼	H
2052	Head of an Old Man, - - - Louvre, Paris.	1 00	5x7¼	H
2053	Head of a Man, - - - Louvre, Paris.	0 75	4½x6¾	G H

ARCHITECTURE.

Egyptian

About 4,000 years B. C. to 330 A. D.

---

†2054**	Great Pyramid and Shepherds attending their Flock, - - - -	40 00	I	P	G	H
2055	Same subject, - - -	15 00	II	P	G	H
2056	Same subject, - - - -	6 00	III	P	G	H
2057	Pyramids and Palms, - -	15 00	II		G	H
2058**	Road to the Pyramids - - -	40 00	I	P	G	H
2059	Same subject, - - -	15 00	II	P	G	H
2060	Same subject, - - - -	6 00	III	P	G	H
2061*	Caravan resting at the Pyramids, -	40 00	I	P	G	H
2062	Same subject, - - - -	15 00	II	P	G	H
2063	Same subject, - - -	6 00	III	P	G	H
†2064**	Pyramids and Sphinx, - - -	4 00	III		G	H

Architecture, Egyptian—Continued.

		Price.	Size.	Grade.
2065	Pyramids and Sphinx, - -	$15 00	II	G H
2066**	Sphinx and Pyramids, - - -	40 00	I	P G H
2067	Same subject, - - -	15 00	II	P G H
2068	Same subject, - - - -	6 00	III	P G H
2069	The Sphinx; front view, - -	40 00	I	G H
2070	Same subject, - - - -	15 00	II	G H
2071	Same subject, - - -	6 00	III	G H
2072	Pyramids and Ruins of the Grand Temple,	15 00	II	G H
2073*	Sphinx and Pyramids; (camels in foreground), - - - -	40 00	I	P G H
2074	Same subject, - - - -	15 00	II	P G H
2075	Same subject, - - - -	6 00	III	P G H
2076*	Vista of Palm trees on the banks of the Nile	40 00	I	P G H
2077	Same subject, - - - -	15 00	II	P G H
2078	Same subject, - - -	6 00	III	P G H
2079*	Temple of Luxor; second peristyle court,	40 00	I	P G H
2080	Same subject, - - - -	15 00	II	P G H
2081	Same subject, - - -	6 00	III	P G H
†2082	Temple of Edfou; front, - -	4 00	III	G H
2083*	Temple of Edfou; interior, - -	15 00	II	G H
2084	Same subject, - - - -	4 00	III	G H
†2085*	Pyramids and Temple of Edfou, -	15 00	III	G H
2086	The Colossi of Memnon at Thebes, -	40 00	I	G H
2087	Same subject, - - - -	15 00	II	G H
†2088*	Ramesseum of Thebes and the Colossi of Memnon, - - - -	15 00	II	G H
2089	Same subject, - - -	4 00	III	G H
2090	Ramesseum of Thebes, - - -	4 00	III	G H
††2091**	Temple of Karnak; pylon, - -	15 00	II	G H
2092	Same subject, - - -	4 00	III	G H
2093	Temple of Karnak, - - -	4 00	III	G H
††2094**	Island of Philae and Temple, - -	15 00	II	G H
2095	Same subject, - - - -	4 00	III	G H
†2096*	Small Temple of Philae, - - -	15 00	II	G H
2097	Same subject, - - - -	4 00	III	G H
2098	Temple of Isis at Philae; west colonnade, -	15 00	II	G H
2099	Same subject, - - -	6 00	III	G H

ARCHITECTURE.

GREEK.

776 B. C.—137 A. D.

		Price.	Size.	Grade.
†2100**	Temple of Theseus,	$40 00	I	G H
2101	Same subject,	15 00	II	G H
2102	View of the side of the Temple of Theseus,	4 00	III	G H
2103**	The Acropolis; Temple of Theseus in the foreground,	40 00	I	G H
2104	Same subject,	15 00	II	G H
2105	Same subject,,	6 00	III	G H
†2106	General view of the Acropolis from Mount Lyssos,	15 00	II	G H
2107	Same subject,	4 00	III	G H
2108	Acropolis from the Philopappos Hill,	40 00	I	G H
2109	Same subject,	15 00	II	G H
2110	Same subject,	6 00	III	G H
2111*	General view of the Acropolis,	15 00	II	G H
2112	Same subject,	4 00	III	G H
††2113**	Acropolis; general view from the Pnyx,	4 00	III	G H
2114	Acropolis from the Pnyx,	40 00	I	G H
2115	Same subject,	15 00	II	G H
2116	Same subject,	6 00	III	G H
2117	General view of the monuments of Acropolis,	15 00	II	G H
2118	Same subject,	4 00	III	G H
2119**	Parthenon; view from the side,	70 00	I	G H
††2120	Same subject,	15 00	II	G H
2121	Same subject,	4 00	III	G H
2122*	Parthenon; facade, near view,	4 00	III	G H
2123	Parthenon; front view,	4 00	III	G H
2124	Parthenon; colonnade,	4 00	III	G H
2125	Parthenon; interior,	4 00	III	G H
2126	Parthenon,	40 00	I	G H

Architecture, Greek—Continued.

		Price.	Size.	Grade.
††2127**	Propylaea ; view from the Erectheum,	$15 00	II	G H
2128	Same subject, - - - -	4 00	III	G H
†2129	Propylaea, interior, - - -	15 00	II	G H
2130	Same subject, - - - -	4 00	III	G H
†2131*	Erectheum ; general view, - -	15 00	II	G H
2132	Same subject, - - - -	4 00	III	G H
†2133**	Erectheum and Porch, - -	4 00	III	G H
2134**	Porch of the Caryatides, - - -	15 00	II	G H
2135	Same subject, - - - -	4 00	III	G H
2136**	Erectheum ; porch of the Caryatides, -	40 00	I	G H
2137	Erectheum, with ruins of the columns of the Parthenon in the foreground, -	15 00	II	G H
2138	Same subject, - - - -	6 00	III	G H
†2139†	Temple of Victory Aptera, - -	4 00	III	G H
††2140**	Temple of Jupiter ; general view with the Acropolis in the distance, - -	15 00	II	G H
2141	Same subject, - - - -	4 00	III	G H
2142	Temple of Jupiter ; opposite side, -	4 00	III	G H
†2143*	Temple of Jupiter ; the columns, -	15 00	II	G H
2144	Choragic Monument of Lysicrates, -	4 00	III	H
2145	Arch of Hadrian ; Temple of Jupiter beyond,	15 00	II	H
2146	Same subject, - - - -	4 00	III	H
†2147*	Acropolis at Corinth ; temple ruins in foreground, - - - -	15 00	II	G H
2148	Same subject, - - - -	4 00	III	G H
†2149*	Acropolis at Corinth, - - -	15 00	II	G H
2150	Same subject, - - - -	4 00	III	G H
2151	Lion Gate at Mycenae, - -	4 00	III	G H
2152	Temple of Sounion, - - -	15 00	II	G H
2153	Same subject, - - - -	4 00	III	G H
2154	Temple of Athena at Egina, - -	4 00	III	G H
†2155*	Temple of Neptune, Paestum, -	15 00	II	G H
2156	Same subject, - - . -	4 00	III	G H
2157**	Temple of Neptune ; near view, -	4 00	III	G H
2158**	Temple of Neptune at Paestum, - -	40 00	I	G H
2159	Temple of Ceres, Paestum, - -	4 00	III	G H

ARCHITECTURE.

ROMAN.

First Century to Fourth Century A. D.

		Price.	Size.	Grade.
2160	Maison Carrée at Nimes,	$4 00	III	G H
2161	Pont du Gard; Roman aqueduct,	15 00	II	G H
2162	Same subject,	4 00	III	G H
†2163*	The Colosseum; exterior,	15 00	II	G H
2164	Same subject,	4 00	III	G H
2165	The Colosseum from a different standpoint,	4 00	III	G H
2166**	The Colosseum; exterior,	40 00	I	G H
2167	Same subject,	6 00	III	G H
2168*	The Colosseum; interior,	4 00	III	G H
2169	The Colosseum; interior,	40 00	I	G H
2170	Same subject,	6 00	III	G H
2171**	The Arch of Titus,	40 00	I	G H
2172	Same subject,	6 00	III	G H
†2173**	The Arch of Titus,	15 00	II	G H
2174	Same subject,	4 00	III	G H
†2175**	Arch of Constantine,	15 00	II	G H
2176	Same subject,	4 00	III	G H
2177**	Arch of Constantine,	40 00	I	G H
2178	Same subject,	6 00	III	G H
2179*	Arch of Septimeus Severus,	40 00	I	G H
2180	Same subject,	15 00	II	G H
2181	Same subject,	6 00	III	G H
2182	Arch of Septimeus Severus,	4 00	III	G H
2183	Column of Trajan,	4 00	III	G H
2184**	Roman Forum; general view,	40 00	I	G H
2185	Same subject,	15 00	II	G H
2186	Same subject,	6 00	III	G H
†2187*	Roman Forum; general view, left,	15 00	II	G H
2188	Same subject,	4 00	III	G H

Architecture, Roman—Continued.

		Price.	Size.	Grade.
2189	Roman Forum; general view, right, -	$15 00	II	G H
2190	Same subject, - - - -	4 00	III	G H
2191*	Pantheon, - - - -	4 00	III	G H
2192*	Pantheon, - - - - -	40 00	I	G H
2193	Same subject, - - - -	15 00	II	G H
2194	Tomb of Hadrian and Castle of San Angelo,	4 00	III	G H
2195	Castle and Bridge of San Angelo, -	40 00	I	G H
2196	Same subject, - - - -	15 00	II	G H
2197	Same subject, - - - -	6 00	III	G H
2198**	Temple of the Sun at Baalbec, - -	40 00	I	G H
2199	Same subject, - - - -	15 00	II	G H
2200	Same subject, - - - -	6 00	III	G H
2201	The Forum at Pompeii; Vesuvius in the distance, - - - -	15 00	II	G H
2202	Same subject, - - - -	6 00	III	G H
2203	Forum Triangulum; Pompeii, -	4 00	III	G H
2204	House of Cornelius Rufus; Pompeii, -	4 00	III	G H
2205	House of Marcus Oleonius; Pompeii,	4 00	III	G H
2206	House of Pansa; Pompeii, - -	4 00	III	G H
2207	House at Pompeii, - - -	4 00	III	G H

ARCHITECTURE.

Byzantine and Romanesque.

Sixth Century to Twelfth Century.

2208	Church of Etienne, Caen, - -	4 00	III	G H
2209	Façade of La Trinite, Caen, - -	15 00	II	G H
2210	Same subject, - - - -	4 00	III	G H
†2211*	Church of St. Mark, Venice; façade, -	15 00	II	G H
2212	Same subject, - - - -	4 00	III	G H
2213**	St. Marks, Venice; façade, - -	40 00	I	G H
2214	Same subject, - - - -	6 00	III	G H

Architecture, Byzantine and Romanesque—Continued.

		Price.	Size.	Grade.
2215*	St. Marks, Venice; interior,	$40 00	I	G H
2216	Same subject,	15 00	II	G H
2217	Same subject,	6 00	III	G H
2218**	Cathedral, Baptistery, and Leaning Tower, Pisa,	40 00	I	G H
2219	Same subject,	6 00	III	G H
†2220	Baptistery, Cathedral and Tower, Pisa,	15 00	II	G H
2221	Same subject,	4 00	III	G H
†2222*	Cathedral and Leaning Tower, Pisa,	15 00	II	G H
2223	Same subject,	4 00	III	G H
†2224	Baptistry,	15 00	II	G H
2225	Leaning Tower,	15 00	II	G H
2226	Church of Santa Sophia, Constantinople,	3 00	11¾x15¾	G H
2227**	Santa Sophia; exterior,	40 00	I	G H
2228	Same subject,	15 00	II	G H
2229	Same subject,	6 00	III	G H
2230*	Santa Sophia; interior,	15 00	II	G H
2231	Same subject,	6 00	III	G H
2232	Interior of St. Sophia; photograph,	10 00	24x36	G H
2233**	Mosque of Achmet; exterior,	40 00	I	G H
2234	Same subject,	15 00	II	G H
2235	Same subject,	6 00	III	G H
2236	Church of St. Theodore,	6 00	III	G H
2237	Old Cathedral, Athens,	6 00	III	G H
2238	Interior of San Vitale, Ravenna,	40 00	I	G H
2239	Same subject,	15 00	II	G H
2240	Same subject,	6 00	III	G H
2241*	Interior of San Appollinare, Ravenna,	40 00	I	G H
2242	Same subject,	15 00	II	G H
2243	Same subject,	6 00	III	G H
2244**	Cloisters of San Polo, Rome,	40 00	I	G H
2245	Same subject,	15 00	II	G H
2246	Same subject,	6 00	III	G H

ARCHITECTURE.

SARACENIC.

Eighth Century to Fifteenth Century.

		Price.	Size.	Grade.
††2247**	Alhambra ; Court of Lions,	$15 00	II	G H
2248	Same subject,	4 00	III	G H
†2249**	Alhambra ; Court of Lions, general view,	15 00	II	G H
2250	Same subject,	4 00	III	G H
†2251*	Alhambra ; Court of Lions, the fountain,	15 00	II	G H
2252	Same subject,	4 00	III	G H
2253*	Alhambra ; Court of Lions, the gallery,	15 00	II	G H
2254	Same subject,	4 00	III	G H
2255**	Alhambra ; Hall of Justice,	15 00	II	G H
2256	Same subject,	4 00	III	G H
2257**	Alhambra ; interior,	40 00	I	G H
2258	Same subject,	15 00	II	G H
2259	Same subject,	6 00	III	G H
†2260*	The Giralda ; belfry,	40 00	I	G H
2261	Same subject,	15 00	II	G H
2262	Same subject,	6 00	III	G H
2263	Cathedral and Tower of the Giralda,	15 00	II	G H
2264	Same subject,	4 00	III	G H
†2265	Alcazar ; Seville ; principal court,	15 00	II	G H
2266	Same subject,	4 00	III	G H
†2267**	Alcazar ; different view,	15 00	II	G H
2268	Same subject,	4 00	III	G H
2269	Alcazar ; interior,	40 00	I	G H
2270	Same subject,	15 00	II	G H
2271	Same subject,	6 00	III	G H
2272**	Mosque of Cordova,	40 00	I	G H
2273	Same subject,	15 00	II	G H
2274	Same subject,	6 00	III	G H
2275	Taj-Mahal,	40 00	I	G H
2276	Same subject,	15 00	II	G H
2277	Same subject,	6 00	III	G H

ARCHITECTURE.

GOTHIC.

Twelfth Century to Fifteenth Century.

		Price.	Size.	Grade.
2278**	Cathedral of Amiens, - - -	$40 00	I	G H
2279	Same subject, - - - -	6 00	III	G H
†2280*	Cathedral of Amiens; façade, - -	15 00	II	G H
2281	Same subject, - - - -	4 00	III	G H
†2282**	Cathedral of Amiens; principal portal, -	15 00	II	G H
2283	Same subject, - - - -	4 00	III	G H
†2284*	Cathedral of Amiens; interior, - -	15 00	II	G H
2285	Same subject, - - - -	4 00	III	G H
2286*	Cathedral of Bayeux; the apse, -	4 00	III	G H
2287*	Cathedral of Beauvais; portal, - -	40 00	I	G H
2288	Same subject, - - - -	15 00	II	G H
2289	Same subject, - - - -	6 00	III	G H
2290	Cathedral of Chartres; general view,	15 00	II	G H
2291	Same subject, - - - -	4 00	III	G H
2292	Cathedral of Chartres; front view, -	40 00	I	G H
2293	Cathedral of Chartres; portal south of transept, - - - - -	15 00	II	G H
2294	Mont St. Michel; Hall of the Knights,	4 00	III	G H
2295*	Mont St. Michel; the cloisters, - -	15 00	II	G H
2296	Same subject, - - - -	4 00	III	G H
2297	Mont St. Michel; the promenade, -	4 00	III	G H
2298**	Cathedral of Notre Dame; exterior; side,	40 00	I	G H
2299	Same subject, - - - -	6 00	III	G H
2300*	Cathedral of Notre Dame; exterior; front,	40 00	I	G H
2301	Same subject, - - - -	6 00	III	G H
†2302*	Cathedral of Notre Dame; façade, -	15 00	II	G H
2303	Same subject, - - - -	4 00	III	G H
2304**	Cathedral of Notre Dame; side view, -	15 00	II	G H
2305	Same subject, - - - -	4 00	III	G H
2306*	Cathedral of Notre Dame; interior, -	40 00	I	G H
2307	Same subject, - - - -	15 00	II	G H
2308	Same subject, - - - -	6 00	III	G H
2309**	Cathedral of Rheims; exterior, -	40 00	I	G H
2310	Same subject, - - - -	6 00	III	G H

Architecture, Gothic—Continued.

		Price.	Size.	Grade.
†2311*	Cathedral of Rheims; façade, - -	$15 00	II	G H
2312	Same subject, - - - -	4 00	III	G H
2313	Cathedral of Rheims; portal, - -	4 00	III	G H
2314	Cathedral of Rheims; north portal, -	40 00	I	G H
2315	Same subject, - - - -	15 00	II	G H
2316	Same subject, - - - -	6 00	III	G H
2317*	Cathedral of Rheims; detail of façade,	40 00	I	G H
2318	Same subject, - - - -	15 00	II	G H
2319	Same subject, - - - -	6 00	III	G H
2320	Cathedral of St. Ouen, Rouen, - -	15 00	II	G H
2321	Same subject, - - - -	4 00	III	G H
2322	Cathedral of Bourges; façade, - -	40 00	I	G H
2323	Same subject, - - - -	15 00	II	G H
2324	Same subject, - - - -	6 00	III	G H
2325	Cathedral of Bourges; detail of façade,	40 00	I	G H
2326	Cathedral of Bourges; apse, - -	40 00	I	G H
2327	Same subject, - - - -	15 00	II	G H
2328	Same subject, - - - -	6 00	III	G H
2329	Cathedral of Strasbourg; façade, -	40 00	I	G H
2330	Same subject, - - - -	15 00	II	G H
2331	Cathedral of Strasbourg, - -	4 00	III	G H
2332*	Cathedral of Strasbourg; side, - -	4 00	III	G H
†2333*	Cathedral of Milan, - - -	15 00	II	G H
2334	Same subject, - - - -	4 00	III	G H
2335	Cathedral of Milan, - - -	40 00	I	G H
2336	Same subject, - - - -	6 00	III	G H
2337	Cologne Cathedral; façade, - -	40 00	I	G H
2338	Same subject, - - - -	15 00	II	G H
2339	Same subject, - - - -	6 00	III	G H
2340**	Cologne Cathedral; side, - - -	40 00	I	G H
2341	Same subject, - - - -	15 00	II	G H
2342	Same subject, - - - -	6 00	III	G H
2343*	Cologne Cathedral; interior, - -	40 00	I	G H
2344	Same subject, - - - -	15 00	II	G H
2345	Same subject, - - - -	6 00	III	G H
2346	Antwerp Cathedral, - - -	40 00	I	G H

Architecture, Gothic—Continued.

		Price.	Size.	Grade.
2347	Cloth Hall at Ypres,	$40 00	I	G H
2348	Same subject,	15 00	II	G H
2349	Same subject,	6 00	III	G H
2350	Ducal Palace, Venice,	15 00	II	G H
2351	Same subject,	4 00	III	G H
2352	The Ducal Palace from the Lagoon,	15 00	II	G H
2353	Same subject,	4 00	III	G H
†2354	Ducal Palace; interior court,	15 00	II	G H
2355	Same subject,	4 00	III	G H
2356	Interior Court and Grand Staircase, Ducal Palace, Venice,	40 00	I	G H
2357	The Piazetta, Venice,	15 00	II	G H
†2358	La Ca d'Oro, Venice,	15 00	II	G H
2359	Same subject,	4 00	III	G H
2360	Toledo Cathedral; exterior,	40 00	I	G H
2361	Same subject,	15 00	II	G H
2362	Same subject,	6 00	III	G H
2363	Cathedral of Seville,	40 00	I	G H
2364	Same subject,	15 00	II	G H
2365	Same subject,	6 00	III	G H
2366	Cathedral of Burgos,	40 00	I	G H
2367	Same subject,	15 00	II	G H
2368	Same subject,	6 00	III	G H
2369**	Grand Canal, Venice,	40 00	I	G H
††2370	Same subject,	15 00	II	G H
2371	Same subject,	6 00	III	G H
2372	Cathedral of Orvieto,	40 00	I	G H
2373	Same subject,	15 00	II	G H
2374	Same subject,	6 00	III	G H
2375	Cathedral of Sienna,	40 00	I	G H
2376	Same subject,	15 00	II	G H
2377	Same subject,	6 00	III	G H
2378	Cathedral of Sienna; interior,	40 00	I	G H
2379	Same subject,	15 00	II	G H
2380	Same subject,	6 00	III	G H
2381	Canterbury Cathedral,	40 00	I	G H
2382	Same subject,	6 00	III	G H

Architecture, Gothic—Continued.

		Price.	Size.	Grade.
2383	Canterbury Cathedral,	$15 00	II	G H
†2384	Same subject,	4 00	III	G H
2385	Cathedral of Ely; west front,	15 00	II	G H
2386	Same subject,	4 00	III	G H
2387	Peterborough Cathedral,	40 00	I	G H
2388	Same subject,	6 00	III	G H
2389	Peterborough Cathedral,	15 00	II	G H
2390	Same subject,	4 00	III	G H
2391*	Cathedral of Lincoln; southwest view,	40 00	I	G H
2392	Same subject,	6 00	III	G H
2393	Cathedral of Lincoln,	15 00	II	G H
2394	Same subject,	4 00	III	G H
2395	Westminster Abbey,	40 00	I	G H
2396	Same subject,	6 00	III	G H
2397	Westminster Abbey,	15 00	II	G H
†2398	Same subject,	4 00	III	G H
2399	Westminster Abbey; interior,	40 00	I	G H
2400	Same subject,	15 00	II	G H
2401	Same subject,	6 00	III	G H
2402	Poet's Corner; Westminster Abbey,	15 00	II	G H
2403	Same subject,	6 00	III	G H
2404**	Salisbury Cathedral,	40 00	I	G H
2405	Salisbury Cathedral,	15 00	II	G H
††2406	Same subject,	4 00	III	G H
2407	Same Subject,	6 00	III	G H
2408**	Cathedral of Wells,	40 00	I	G H
2409	Cathedral of Wells,	15 00	II	G H
2410	Same subject,	6 00	III	G H
2411	Same subject,	4 00	III	G H
2412	Cathedral of Winchester,	15 00	II	G H
2413	Same subject,	4 00	III	G H
2414	Gloucester Cathedral,	40 00	I	G H
2415	Gloucester Cathedral,	15 00	II	G H
2416	Same subject	6 00	III	G H
2417	Same subject,	4 00	III	G H
2418	Exeter Cathedral,	40 00	I	G H
2419	Same subject,	15 00	II	G H
2420	Same subject,	6 00	III	G H

Architecture, Gothic—Continued.

		Price.	Size.	Grade.
2421	York Minster,	$40 00	I	G H
2422	Same subject,	6 00	III	G H
2423	York Minster; southwest view,	15 00	II	G H
2424	Same subject,	4 00	III	G H
2425*	York Minster; southeast view,	15 00	II	G H
†2426	Same subject,	4 00	III	G H
2427	Lichfield Cathedral,	40 00	I	G H
2428	Same subject,	6 00	III	G H
2429	Same subject,	15 00	II	G H
†2430	Same subject,	4 00	III	G H
2431	Worcester Cathedral,	40 00	I	G H
2432	Same subject,	15 00	II	G H
2433	Same subject,	6 00	III	G H
2434	Durham Cathedral,	40 00	I	G H
2435	Same subject,	6 00	III	G H
2436	Same subject,	15 00	II	G H
2437	Same subject,	4 00	III	G H
2438*	Durham Cathedral,	15 00	II	G H
†2439	Same subject,	4 00	III	G H
2440	Chester Cathedral,	15 00	II	G H
2441	Same subject,	4 00	III	G H
2442	Cathedral of Carlisle; southwest view,	15 00	II	G H
2443	Same subject,	4 00	III	G H
2444	Melrose Abbey,	40 00	I	G H
2445	Same subject,	6 00	III	G H
2446	Melrose Abbey,	15 00	II	G H
2447	Same subject,	4 00	III	G H
†2448	Melrose Abbey (platinotype),	3 00	8x17	G H
2449	Abbotsford; home of Sir Walter Scott,	15 00	II	G H
2450	Same subject,	4 00	III	G H
2451*	Library, Abbotsford,	15 00	II	G H
2452	Same subject,	6 00	III	G H
2453*	Study at Abbotsford,	15 00	II	G H
2454	Same subject,	6 00	III	G H
2455	Dryburgh Abbey; burial place of Sir Walter Scott,	15 00	II	G H
2456	Same subject,	4 00	III	G H

Architecture, Gothic—Continued.

		Price.	Size.	Grade.
2457	Tomb of Scott, Dryburgh Abbey,	$15 00	II	G H
2458	Same subject,	6 00	III	G H
2459	Battle Abbey,	15 00	II	G H
2460	Same subject,	4 00	III	G H
2461	Stirling Castle,	15 00	II	G H
2462	Same subject,	4 00	III	G H
2463	Holyrood Palace,	15 00	II	G H
2464	Same subject,	4 00	III	G H
2465	Windsor Castle; general view,	15 00	II	G H
2466	Same subject,	4 00	III	G H
2467	Windsor Castle,	40 00	I	G H
2468	Same subject,	6 00	III	G H
2469	Warwick Castle,	40 00	I	G H
2470	Same subject,	6 00	III	G H
2471	Warwick Castle,	15 00	II	G H
2472	Same subject,	4 00	III	G H
2473	Tower of London,	15 00	II	G H
2474	Same subject,	4 00	III	G H
2475	Malling Castle; Norman,	14 00	II	G H
2476	Same subject,	4 00	III	G H
2477	Kenilworth Castle,	15 00	II	G H
2478	Same subject,	4 00	III	G H
2479	Kenilworth Castle (platinotype),	3 00	8x17	G H
2480	Haddon Hall; Norman,	40 00	I	G H
2481	Same subject,	6 00	III	G H
2482	Haddon Hall,	15 00	II	G H
2483	Same subject,	6 00	III	G H
2484	Edinburgh Castle,	40 00	I	G H
2485	Same subject,	6 00	III	G H
2486	Edinburgh Castle,	15 00	II	G H
†2487	Same subject,	6 00	III	G H
2488	Oxford,	15 00	II	G H
2489	Same subject,	6 00	III	G H
2490	Cambridge; Queen's College,	15 00	II	G H
2491	Same subject,	6 00	III	G H
2492	Cambridge; King's College Chapel,	15 00	II	G H
2493	Same subject,	6 00	III	G H
2494	Tintern Abbey,	15 00	II	G H
2495	Same subject,	6 00	III	G H
2496	Tintern Abbey; interior,	15 00	II	G H
2497	Same subject,	6 00	III	G H
2498	Houses of Parliament, London,	40 00	I	G H
2499	Same subject,	6 00	III	G H
2500	Houses of Parliament, London,	15 00	II	G H
†2501	Same subject,	4 00	III	G H

ARCHITECTURE.

Renaissance.

Fifteenth Century to Eighteenth Century.

		Price.	Size.	Grade.
2502	Lanzi Loggia of the Uffizi Gallery, -	$40 00	I	G H
2503	Same subject, - - - -	15 00	II	G H
2504	Same subject, - - - -	6 00	III	G H
2505	The Cathedral, Florence, - -	40 00	I	G H
2506	Same subject, - - - -	15 00	II	G H
2507	Same subject, - - -	6 00	III	G H
2508	Old Palace, the Tower, and the Uffizi Gallery, Florence, - - -	4 00	III	G H
2509	Interior Court of the Old Palace, Florence,	4 00	III	G H
2510	Interior Court of the Old Palace, Florence,	4 00	III	G H
2511	Interior Court of the Old Palace, Florence, with Staircase, - - -	4 00	III	G H
2512	Certosa, or Carthusian Monastery of Pavia; façade, - - - -	15 00	II	G H
2513	Same subject, - - -	4 00	III	G H
2514	St. Peter's; exterior, - - -	40 00	I	G H
2515	Same subject, - - - -	6 00	III	G H
2516	St. Peter's; interior, general view, -	40 00	I	G H
2517	Same subject, - - -	6 00	III	G H
2518	St. Peter's; interior, view across the nave,	40 00	I	G H
2519	Same subject, - - -	6 00	III	G H
†2520*	St. Peter's, - - - -	15 00	II	G H
2521	Same subject, - - -	4 00	III	G H
2522	St. Peter's; nave from the entrance, -	15 00	II	G H
2523	Same subject, - - -	4 00	III	G H
†2524	St. Peter's; interior, - - -	15 00	II	G H
2525	Same subject, - - -	4 00	III	G H
2526	St. John Lateran; choir and apse, -	40 00	I	G H
2527	Same subject, - - -	15 00	II	G H
2528	Same subject, - - - -	6 00	III	G H
2529	Library of the Vatican, Rome, -	40 00	I	G H
2530	Same subject, - - - -	15 00	II	G H
2531	Same subject, - - -	6 00	III	G H

Architecture, Renaissance—Continued.

		Price.	Size.	Grade.
2532	Palace of the Vatican, Rome,	$4 00	III	G H
2533	Palace of the Farnesina,	4 00	III	G H
2534	Villa Medici,	4 00	III	G H
†2535	Bridge of the Rialto, Venice,	15 00	II	G H
2536	Same subject,	4 00	III	G H
2537	Bridge of Sighs, Venice,	15 00	II	G H
2538	Same subject,	4 00	III	G H
2539	Castle of Heidelberg,	40 00	I	G H
2540	Same subject,	6 00	III	G H
2541	Court of the Castle of Heidelberg,	15 00	II	G H
2542	Part of the façade of the Castle of Heidelberg,	15 00	II	G H
2543	Same subject,	4 00	III	G H
2544	Church of Santa Maria della Salute, Venice,	40 00	I	G H
2545	Same subject,	15 00	II	G H
2546	Same subject,	6 00	III	G H
2547	St. Paul's, London,	40 00	I	G H
2548	Same subject,	15 00	II	G H
2549	Same subject,	6 00	III	G H
2550	Fountain of Trevi, Rome,	40 00	I	G H
2551	Same subject,	15 00	II	G H
2552	Same subject,	6 00	III	G H
2553	Arch of Triumph, Paris,	40 00	I	G H
2554	Same subject,	15 00	II	G H
2555	Same subject,	6 00	III	G H
2556	Chateau of Blois; aisle of Louis XII; façade,	4 00	III	G H
2557	Chateau of Blois; gate of Louis XIII,	4 00	III	G H
2558	Chateau of Blois; great staircase of Francis I,	4 00	III	G H
2559	Chateau of Chambord; principal façade,	4 00	III	G H
2560	Court and Pavilion of the Clock of the Louvre,	4 00	III	G H
2561	The Louvre; façade,	4 00	III	G H
2562	Hotel des Invalides, Paris,	4 00	III	G H
2563	Opera House, Paris; façade,	4 00	III	G H
2564	Staircase of the Opera House, Paris,	4 00	III	G H
2565	Staircase of the Opera House; right,	4 00	III	G H
2566	Staircase of the Opera House; left,	4 00	III	G H
2567	Palace of Versailles; façade,	4 00	III	G H
2568	Palace of Versailles; façade,	4 00	III	G H
2569	Gallery in the Palace of Versailles,	4 00	III	G H

ARCHITECTURE.

Miscellaneous.

		Price.	Size.	Grade.
†2570	Stratford-on-Avon, - - -	$15 00	II	G H
2571	Same subject, - - - -	4 00	III	G H
2572	Stratford-on-Avon; general view, Platinum Print, - - - -	3 00	8x17	G H
2573	Trinity Church; Stratford-on-Avon, -	15 00	II	G H
2574	Same subject, - - - -	4 00	III	G H
2575	Church at Stratford-on-Avon, Platinotype,	3 00	8x17	G H
2576	Tomb of Shakespeare; Church at Stratford-on-Avon, - - - -	15 00	II	G H
2577	Same subject, - - -	6 00	III	G H
2578	Chancel of the Church at Stratford-on-Avon,	6 00	III	G H
†2579*	Shakespeare's House, - - -	15 00	II	G H
2580	Same subject, - - -	6 00	III	G H
2581	Shakespeare's Birth-room, - -	6 00	III	G H
2582	Shottery village, - - -	15 00	II	G H
2583	Same subject, - - - -	4 00	III	G H
†2584*	Anne Hathaway's Cottage, - -	15 00	II	G H
2585	Same subject, - - - -	6 00	III	G H
2586	Anne Hathaway's Cottage, Platinum Print,	3 00	8x17	G H
2587	Church at Stoke Pogis, - - -	6 00	III	G H
2588	Hawarden; home of Gladstone, -	15 00	II	G H
2589	Same subject, - - - -	4 00	III	G H
2590	Ayr, Scotland; home of Burns, -	15 00	II	G H
2591	Same subject, - - - -	4 00	III	G H
2592	Independence Hall, Philadelphia, -	10 00	21x28½	G H
2593	Mt. Vernon, home of Washington, -	10 00	21x34	G H
2594	Capitol at Washington, - -	10 00	20x34	G H

SCULPTURE.

PHOTOGRAPHIC REPRODUCTIONS.

		Price.	Size.	Grade.
2595*	Athena Parthenos, - - - (A copy of the Athena of Phidias; found in Athens, 1880.) National Museum, Athens.	$6 00	III	G H
2596	The Three Fates (so called), - - (From the east pediment of the Parthenon; 441-438 B. C.) British Museum, London.	15 00	II	G H
2597*	The Three Fates, - - - -	4 00	III	G H
2598	Head of Hermes, - - - (By Praxiteles; found in 1877.) Museum of Olympia, Greece.	6 00	III	G H
2599	Head of Apollo, - - - - British Museum, London.	4 00	III	G H
2600	Head of Alexander, - - - British Museum, London.	4 00	III	G H
2601	Caesar Augustus, - - - (Roman, 20 B. C.) Vatican, Rome.	4 00	III	G H
2602	Caesar Augustus, - - -	20 00	30x40	G H
2603	Same subject, - - - -	6 00	III	G H
2604	La Pudicite, - - - - (Roman; period of the Empire.) Vatican, Rome.	4 00	III	G H
2605	Demosthenes (Roman), - - - Vatican, Rome.	4 00	III	G H
2606	Apollo Belvedere, - - - (Probably a replica of a bronze original of two or three centuries B. C.; found near the end of the 15th century.) Vatican, Rome.	30 00	I	G H
2607	Same subject, - - - -	15 00	II	G H
2608	Same subject, - - - -	4 00	III	G H
2609	Ariadne, - - - - - Vatican, Rome.	4 00	III	G H
†2610	Jupiter Otricoli, - - - (Probably a Roman copy of a Greek original; found in the latter part of the 18th century. Vatican, Rome.	4 00	III	G H
2611	Paris, - - - - - Vatican, Rome.	4 00	III	G H
2612	Diana of Versailles, - - - (About the same period as the Apollo Belvedere.) Louvre, Paris	4 00	III	G H

Sculpture—Continued.

		Price.	Size.	Grade.
††2613*	Venus of Melos, - - - - (Greek; fourth century B. C. or later; found in 1820.) Louvre, Paris.	$60 00	I	G H
2614	Same subject, - - - -	15 00	II	G H
2615	Same subject, - - - -	4 00	III	G H
2616	Venus of Melos; side view. - -	15 00	II	G H
2617	Same subject, - - - -	4 00	III	G H
††2618**	Victory of Samothrace, - - (Greek; fourth century B. C.; found in 1863.) Louvre, Paris.	15 00	II	G H
2619	Same subject, - - - -	4 00	III	G H
2620*	Victory of Samothrace; side view, -	15 00	II	G H
2621	Same subject, - - - -	4 00	III	G H
†2622*	St. George, - - - - (By Donatello, 1386-1466.) Church of Or San Michele, Florence.	15 00	II	G H
2623	Same subject, - - - -	4 00	III	G H
2624	Equestrian Statue of Gattamelata, Padua, (By Donatello, 1386-1466.)	40 00	I	G H
2625	Same subject, - - - -	15 00	II	G H
2626	Same subject, - - - -	6 00	III	G H
2627	Equestrian Statue of Colleoni, Venice, (By Andrea Aerrocchio, 1435-1488.	40 00	I	G H
††2628	Same subject, - - - -	15 00	II	G H
2629	Same subject, - - - -	6 00	III	G H
†2630	Lorenzo de Medici; called "Il Penserosa," (Detail of the Tomb of the Medici; by Michelangelo. 1475-1564.) Sacristy of San Lorenzo, Florence.	15 00	II	G H
2631	Same subject, - - - -	4 00	III	G H
2632	Giuliano de Medici, - - - (Detail of the Tomb of the Medici.)	4 00	III	G H
†2633*	Moses (Michelangelo), - - - Church of St. Peter in Vinculis, Rome.	30 00	I	G H
2634	Same subject, - - - -	15 00	II	G H
2635	Same subject, - - - -	4 00	III	G H

Sculpture—Continued.

		Price.	Size.	Grade.
2636	La Pieta (Michelangelo), - - Church of St. Peter, Rome.	$40 00	I	G H
2637	Same subject, - - - -	15 00	II	G H
2638	Same subject, - - - -	6 00	III	G H
†2639	King Arthur (Peter Vischer, 1460-1529), Royal Chapel, Innsbruck.	40 00	I	G H
2640	Same subject, - - - -	15 00	II	G H
2641	Same subject, - - - -	6 00	III	G H
2642	Theodoric, King of the Goths (Peter Vischer), Royal Chapel, Innsbruck.	40 00	I	G H
2643	Same subject, - - - -	15 00	II	G H
2644	Same subject, - - - -	6 00	III	G H
2645	Lion of Lucerne; general view, - - (By Bertel Thorwaldsen, 1770-1844.)	4 00	III	G H
2646*	Detail of 2645, - - -	4 00	III	G H
2647*	Joan of Arc (Paul Dubois, 1829-——), - Salon, 1896.	4 00	III	G H
2648	Joan of Arc (Antonin Mercie, 1845——), Salon, 1895.	4 00	III	G H
2649	Switzerland Solacing the Sorrows of Strasbourg, - - - - (Frederick Auguste Bartholdi, 1833 —.)	4 00	III	G H
2650	Statue of Abraham Lincoln, Bromide Print, (Augustus St. Gaudens, 1848 —.) Lincoln Park, Chicago.	12 00	30x40	P G H
††2651	Shaw Memorial, Platinotype, - - (Augustus St. Gaudens.) Boston Common.	7 50	16½x20	P G H
2652	The Minute Man, - - - (Daniel C. French, 1850 —.) Concord, Mass.	10 00	22x24	G H
2653	Death staying the Hand of the Sculptor, Platinum Print, - - - (French, Daniel C., 1850 —,) From a memorial bronze to Martin Millmore, at Forest Hills, Boston, Mass.	3 00	12x9	G H
2654	Col. Wm. Prescott, - - - (W. W. Story, 1819-1895.) Bunker Hill.	5 00	17x23	G H

CASTS.

Statues and Statuettes.

		Price.	Height. Ft.	In.	Grade.
2655**	Venus of Melos, - - - (Greek. fourth century B. C. or later; found in 1820 on the Island Melos.) Louvre, Paris.	$60 00	7	1	G H
2656	Same subject (reduction), - -	8 00	3	4	G H
2657	Same subject " - -	6 00	2	10	G H
2658	Same subject " - - -	4 00	2	2	G H
2659	Same subject " - -	2 00	1	6	G H
2660	Diana of Versailles, - - - (Probably second or third century B. C.; date of discovery unknown; carried from Rome to France in 16th Century.) Louvre, Paris.	100 00	7		G H
2661	Same subject (reduction), - -	20 00	3	6	G H
2662	Diani of Gabii, - - - - (From the first Alexandrian period.) Louvre, Paris.	60 00	6		G H
2663	Same subject (reduction), - -	8 00	2	2	G H
2664	Minerva Giustiniana, - - - (Found in Rome; date of discovery unknown; probably after Euphranor.) Vatican, Rome.	100 00	7	6	G H
2665	Same subject (reduction), - -	15 00	3	5	G H
2666	Same subject " - - -	6 00	2	9	G H
2667	Sophocles, - - - - (Roman; found at Terracina, Italy, about 1839) Lateran Museum, Rome.	100 00	7		G H
2668	Same subject (reduction), - -	8 00	2	10	G H
2669	Demosthenes, - - - - (Roman.) Vatican, Rome.	100 00	7		G H
2670	Amazon, - - - - - (Roman.) Vatican, Rome.	8 00	2	4	G H
2671**	Nike (or Victory) of Samothrace, - Greek, about 35 B. C.; found in 1863 on the Island of Samothrace. Louvre, Paris.	15 00	3		G H
2672	Sleeping Ariadne, - - - Roman; reclining figure; base 24x10 inches. Vatican, Rome.	10 00	1	5	G H

Casts—Continued.

		Price.	Height. Ft.	In.	Grade		
2673	Victory (or Nike), - - - Pompeiian Statuette. Naples Museum.	$5 00	2			G	H
2674*	St. George, - - - - By Donatello. Church of Or San Michele, Florence.	75 00	7			G	H
2675	Mercury Seated, - - - By Pigalle, 1714-1785,	10 00	2			G	H
2676	Cherub, Seated; singing from a book and beating time, - - - -	2 00	1	2	P		
2677	Group of Two Cherubs Singing from a Book,	2 50	1	2	P		
2678	Cherub Playing on Mandolin, - -	2 00	1	2	P		
2679	Giuliano de Medici, - - - By Michelangelo. Sacristy of San Lorenzo, Florence.	25 00	3	1		G	H
2680	Lorenzo de Medici, - - - By Michelangelo. Sacristy of San Lorenzo, Florence.	25 00	3	1		G	H
2681	Moses, - - - - By Michelangelo. Church of St. Pietro in Vincoli, Rome.	25 00	3	1		G	H

BUSTS.

2682	Sphinx, - - - - - Egyptian. British Museum.	6 00	2			G	H
2683	Hermes, - - - - By Praxiteles; fourth century B. C. From the small statue of Hermes carrying the infant Dionysus, now in the Olmypian Museum, Greece. Found in 1877 in the Temple of Hera at Olympia. The only authenticated original work by a Greek sculptor of the first rank.	12 00	2	9	P	G	H
2684	Same subject (reduction), - -	8 00	2	2	P	G	H
2685	Same subject " - -	4 00	1	8	P	G	H
2686	Venus of Melos (full size), - - From the Statue in the Louvre.	12 00	1	10	P	G	H
2687	Same subject (reduction), - -	6 00	1	8	P	G	H
2688	Same subject " - - -	2 50	1	4	P	G	H

Busts—Continued.

		Price.	Height. Ft.	In.	Grade.
2689	Homer, - - - - - Naples Museum,	$10 00	2	3	G H
2690	Same subject (reduction), - - -	3 00	1	5	G H
2691	Clytie (full size), - - - - British Museum.	10 00	2	4	P G H
2692	Same subject (reduction), - -	5 00	1	10	P G H
2693*	Jupiter or Zeus of Otricoli, - - Fourth century B. C. or later. Vatican, Rome.	20 00	3	4	P G H
2694	Antinous, - - - - - Roman; second century A. D. From the statue in the Capitoline Museum, Rome.	10 00	2	4	G H
2695	Diana of Versailles, - - - - From the statue in the Louvre.	10 00	2	6	G H
2696	Same subject (reduction), - -	5 00	1	8	G H
2697	Demosthenes; from the Vatican statue,	10 00	2	2	H
2698	Faun, - - - - - - By Praxiteles. From the statue of the Marble Faun of which Hawthorne wrote. Found in 1701. Capitoline Museum, Rome.	8 00	2		G H
2699	Isis, - - - - - - Louvre, Paris.	10 00	2	3	G H
2700	Juno Ludovici, - - - - -	25 00	3	10½	G H
2701	Caesar Augustus in Armor, - -	12 00	2	8	G H
2702	Minerva of Velletri, - - - - From the statue found at Velletri in 1797; probably a copy of the first century B. C., of a lost bronze original of the time of Phidias. Louvre, Paris.	15 00	3	3	G H
2703	Minerva Giustiniani, - - - - From the statue in the Vatican.	10 00	2	6	G H
2704	Same subject (reduction), - -	4 00	1	10	G H
2705	Niobe (mother), - - - - From the group in the Uffizi Gallery, Florence; found in 1583; probably a copy after an original by Scopas.	12 00	2	9	G H
2706	Apollo Belvedere, - - - - From the marble statue in the Belvedere of the Vatican; found near the end of the fifteenth century; probably a Roman copy of a lost bronze statue of the second or third century B. C.	12 00	2	8	G H
2707	Same subject (reduction), - -	8 00	2	8	G H
2708	Same subject, " - - - -	5 00	1	8	G H

Busts—Continued.

		Price.	Height. Ft.	In.	Grade.		
2709	Ajax; with sculptured helmet, - Vatican.	$15 00	3	4		G	H
2710	Antinous, - - - - Vatican.	20 00	3	2		G	H
2711	Sophocles, - - - - From the statue in the Lateran Museum, Rome.	10 00	2	2			H
2712	Socrates, - - - - -	8 00	2				H
2713	Venus de Medici, - - - From the statue in the Uffizi Gallery, Florence.	10 00	2	2		G	H
2714	Sappho, - - - - - Original in bronze; one of the most beautiful bronzes discovered at Herculaneum; in the style of the fourth century B. C.	8 00	2			G	H
2715	Young Augustus, - - - Vatican, Rome.	5 00	2			G	H
2716	Julius Caesar, - - - - British Museum.	4 00	1	7			H
2717	Caesar Augustus, - - -	6 00	1	10			H
2718	St. John, in boyhood, - - - By Donatello. Pinacoteca, Florence.	3 00	1	4	P	G	
2719	Young Girl, - - - - By Donatello. Bargello, Florence.	3 00	1	4	P	G	
2720	Maiden of Lille, - - - - Attributed to Raphael. Museum, Lille.	4 00	1	6		G	H
2721	Madonna, - - - - Michelangelo. From the statue in Notre Dame, Paris.	5 00	1	8	P	G	H
2722	Dante, - - - - - Naples Museum.	3 00	1				H
2723	Dante, - - - - -	10 00	2	6			H
2724	Columbus, - - - - By Canova, 1757-1822.	8 00	2	4		G	H
2725	Napoleon I., as Consul, - - By Canova.	8 00	2				H
2726	Napoleon, - - - - By Thomas Ball, 1819.	10 00	2	10			H
2727	Henry Clay, - - - -	8 00	2	6			H
2728	Benjamin Franklin, - - -	10 00	2	4		G	H
2729	Ulysses S. Grant, - - -	10 00	2	4		G	H

Busts—Continued.

		Price.	Height. Ft.	In.	Grade.	
2730	Thomas Jefferson,	$12 00	2	10	G	H
2731	General Lafayette,	10 00	2	4	G	H
2732	Abraham Lincoln,	10 00	2	6	G	H
2733	Wendell Phillips, Milmore ? 1883.	10 00	2	8	G	H
2734	George Washington, Houdon, 1741-1828.	10 00	2	8	G	H
2735	Same subject (reduction),	6 00	1	8	G	H
2736	Daniel Webster,	12 00	2	6	G	H
2737	General Joseph Warren,	12 00	2	4	G	H

AUTHORS.

2738	Robert Burns,	10 00	2	6	G	H
2739	Charles Dickens,	5 00	1	11	G	H
2740	Ralph Waldo Emerson, By Daniel C. French. The only bust of Emerson from life.	30 00	2		G	H
2741	Ralph Waldo Emerson,	2 00	1	3	G	H
2742	Froebel,	10 00	2	4	G	H
2743	Goethe,	10 00	2	4	G	H
2744	Oliver Wendell Holmes,	6 00	1	10	G	H
2745	Washington Irving, Ball Hughes. The only bust of Irving from life.	10 00	2	6	G	H
2746	Henry Wadsworth Longfellow,	10 00	2	8	G	H
2747	Henry Wadsworth Longfellow, Milmore.	2 00	1		G	H
2748	John Milton,	10 00	2	5		H
2749	Horace Mann,	10 00	2	6		H
2750	Pestalozzi,	8 00	2			H
2751	William Shakespeare,	10 00	2	5	G	H
2752	William Shakespeare,	5 00	1	9	G	H
2753	Sir Walter Scott,	10 00	2	6	G	H
2754	Sir Walter Scott,	5 00	1	9	G	H
2755	Alfred Tennyson,	2 00	1	6	G	H
2756	William Makepeace Thackeray,	1 00		9		H
2757	Schiller,	10 00	2	4		H

ARTISTS AND MUSICIANS.

		Price.	Height. Ft.	In.	Grade.
2758	Michelangelo,	$10 00	2	6	G H
2759	Raphael,	10 00	2	6	G H
2760	Beethoven,	10 00	2	4	H
2761	Beethoven,	5 00	1	8	H
2762	Liszt,	10 00	2	6	H
2763	Mozart,	8 00	2		H
2764	Mendelssohn,	10 00	2	4	H
2765	Meyerbeer,	8 00	2	4	H
2766	Wagner,	6 00	2		H

BAS-RELIEFS.

		Price.	Size.	Grade.
2767	Parthenon Friezes, Slabs from the western frieze; School of Phidias; flourished about 406 B. C. British Museum.			
	Slab No. 2, original size,	12 00	48x68	G H
	" " 4 " "	12 00	42x56	G H
	" " 7 " "	12 00	42x54	G H
	" " 8 " "	12 00	42x56	G H
	" " 9 " "	12 00	42x54	G H
	" " 10 " "	12 00	42x53	G H
	" " 15 " "	12 00	42x67½	G H
2768	Reduction of Slab No. 2,	3 00	16x28	G H
	" " " " 9	2 50	16x24	G H
2769	" " " " 7	2 50	16x22	G H
	" " " " 8	2 50	16x22	G H
2770	" " " " 2	1 50	11x17	G H
	" " " " 4	1 50	11x14½	G H
	" " " " 7	1 50	11x14½	G H
	" " " " 8	1 50	11x13½	G H
	" " " " 9	1 50	11x14½	G H
	" " " " 10	1 50	11x15½	G H

Bas-Reliefs—Continued.

		Price.	Size.	Grade.
2771	Eastern Frieze of the Parthenon.			
	Slab No. VI., original size, -	$10 00	42x44	G H
	" " VII " " -	10 00	42x38	G H
	" " VIII " " -	12 00	42x52	G H
	" " IX " " -	12 00	42x52	G H
	" " X " " -	9 00	42x31	G H
	" " XI " " -	10 00	42x42	G H
	" " XII " " -	10 00	42x46	G H
	" " XIII " " -	12 00	42x55	G H
	" " XIV " " -	10 00	42x43	G H
	" " XV " " -	10 00	42x40	G H
	" " XVI " " -	10 00	42x36	G H
	" " XVII " " -	10 00	42x41	G H
	" " XVIII " " -	10 00	42x42	G H
	" " XIX " " -	8 00	42x29	G H
	" " XX " " -	10 00	42x33	G H
2772	Southern Frieze of the Parthenon, Slab No. XL, - - - - -	10 00	42x47	G H
2773	Northern Frieze of the Parthenon, Slab No. VI, - - - - -	10 00	42x48	G H
2774	Slab from the Northern Frieze, -	12 00	40x48	G H
2775	Orpheus, Eurydice and Hermes, - - Naples Museum.	15 00	47x39	G H
2776	Menos Procession; maidens bearing offerings,	1 50	9x16	G H
2777	Menos Procession; the nine Muses, -	1 50	9x16	G H
2778	Nike or Victory, untying sandals, - By Praxiteles. From the balustrade of the Temple of Nike. Acropolis Museum, Athens.	5 00	37x22	H
2779	Nike Decorating a Trophy, - - By Praxiteles. From the Temple of Nike.	5 00	38x20	H
2780	Head of Homer; medallion, - -	2 00	16x13	H
2781	Chariot Race (Quadriga), - -	12 00	29x57	H
2782	Chariot Race (Quadriga), - -	12 00	29x57	H
2783	Madonna and Child, - - - By Donatello.	3 50	28x22½	P G H

Bas-Reliefs—Continued.

		Price.	Size.	Grade.
2784	Madonna and Child (oval top), - By Donatello.	$4 00	33x22	P G H
2785	Madonna and Child, - - - By Donatello. (Two seraphims in foreground.)	4 00	26½x17½	P G H
2786	St. Cecilia, - - - - - By Donatello.	2 50	22x16	G H
2787	St. John (high relief), - - - By Donatello. Louvre, Paris.	2 50	16x12	P G
2788	Cherubs singing and Playing on Instruments. From the bronze originals on the altar of San Antonio, Padua. By Donatello.			
	A Cherub Playing on a Pipe, -	2 50	8x23	P G
	B " " " " double pipe, -	2 50	8x23	P G
	C " " " " violin, -	2 50	8x23	P G
	D " " " " double pipe, -	2 50	8x23	P G
	E " " " " lyre, -	2 50	8x23	P G
	F Two Cherubs singing from a Book, -	2 50	8x23	P G
	Choir boys. (Nos. 2789 to 2802). Luca della Robbia. Panels in high relief, originally designed for the organ balustrade of the Duomo. Florence; now in the museum of Santa Maria del Fiore, Florence.			
2789	Seven boys singing from a book, -	10 00	40x26	P G H
2790	Same subject (reduction), - -	4 00	20x15	P G H
2791	Five boys singing from a scroll, -	10 00	40x26	P G H
2792	Same subject (reduction), - -	4 00	20x15	P G H
2793	Six boys playing on trumpets; children dancing, - - - -	12 00	40x38	P G H
2794	Same subject, (reduction), - -	1 50	11x10	P G H
2795	Six children playing on cymbals, -	12 00	40x37	P G H
2796	Five boys playing on drums, children dancing, - - - - -	12 00	40x38	P G H
2797	Same subject (reduction), - -	1 50	11x10	P G H
2798	Three girls playing on lyres, with five others in the background, - -	12 00	40x38	P G H
2799	Seven girls playing on lutes; two children seated, - - - - -	12 00	40x38	P G H
2800	Group of children dancing, - -	12 00	40x38	P G H
2801	Group of children playing on tambourines,	12 00	40x38	P G H
2802	Group of children playing on instruments,	12 00	40x38	P G H

Bas Reliefs—Continued.

		Price.	Size.	Grade.
2803	Cherubs Dancing, - - -	$10 00	31x38	P G
	By Donatello.			
	From the pulpit on the exterior of the Duomo, in Prato, near Florence.			
2804	Cherubs Playing on Tambourines, -	10 00	31x38	P G
	By Donatello.			
	From the Duomo in Prato.			
2805	Children Dancing.			
	By Donatello. Originally designed for an organ balustrade in the Duomo, Florence; now in the Museum of Santa Maria del Fiore.			
	Slab No. II, - - - -	18 00	37x48	P G
	" " III, - - - -	18 00	37x48	P G
	" " IV, - - - -	18 00	37x48	P G
	" " V, - - - -	18 00	37x48	P G
2806	Bambino, - - - -	8 00	40x32	P
2807	Bambino, - - - - -	8 00	40x32	P
	By Lucca della Robbia, 1400 ——			
	From the Children's Hospital, Florence.			
2808	Cupid Head, - - - -	1 00	7x18	P
2809	Madonna, - - - -	2 50	17x16	P G H
	By Verrocchio.			
	From the monument of Leonardi Bruni in the Church of Sante Croce, Florence.			
2810	The Triumph of Alexander; in five slabs,	20 00	24x16	G H
	By Thorwaldsen.			
	Slabs, 1, 3, 5, separately, each, - -	6 00		
2811	Dante, - - - -	3 50	18x19	H
	From tomb at Ravenna.			
2812	Cupid, - - - - -	2 50	21x18	P
	From the tomb of Henry IV.			
2813	Cupid, - - - -	2 50	21x18	P
	From the tomb of Henry IV.			

ANIMALS.

		Price.	Height. Ft. In.	Grade.
2814	Calf, reclining, - - - -	2 00	1 2	P
2815	Cow, standing, - - -	3 00	1 2	P
2816	Dog; pointer, - - - -	2 00	9	P
2817	Horse, standing, - - -	2 00	1 2	P
	By Mene.			
2818	Rabbit, crouching, - - -	50	4	P
	By Fremiet, 1824.			

Animals—Continued.

		Price.	Height. Ft. In.	Grade.
2819	Lion, - - - - - - By Canova.	$1 50	6	P
2820	Lion, - - - - - - By Canova. From the tomb of Pope Clement XIII, St. Peter's, Rome.	1 50	6	P
2821	Elephant, walking, - - - By Barye. 1795-1875.	2 00	6 Base, 10 inches long.	P
2822*	Lion, walking, - - - - By Barye.	2 00	9 Base, 16 inches long.	P
2823	Lion, sitting, - - - - By Barye.	1 00	8½	P
2824	Panther, reclining, - - - By Barye.	2 00	10 Base, 18 inches long.	P
2825	Rabbit, standing, - - - By Barye.	25	3½	P
2826	Rabbit, reclining, - - - By Barye.	25	2	P
2827	Tiger, walking, - - - By Barye.	2 00	9 Base, 16 inches long.	P
2828	Panther, walking, - - - By Barye.	3 00	9½ Base, 14½ inches long.	P

PEDESTALS.

2829	Pedestal, fluted, - - - -	6 00	3 3
2830	Pedestal, renaissance, - -	8 00	4
2831	Pedestal, renaissance, - - -	5 00	3 1
2832	Pedestal, Roman, - - -	10 00	3 6

BRACKETS.

The dimensions of Brackets given are of the top surface only; the first given is the projection from the wall; the second is the width.

		Price.	Size.	Grade.
2833	Bracket, renaissance, - - -	4 00	11½x11½	
2834	Bracket, corner, Gothic, - -	2 00	10x12	
2835	Bracket, with male face, - - - By Michelangelo.	3 00	10x11½	
2836	Bracket, with angel head, - -	1 00	5x7	
2837	Bracket, renaissance, - - -	2 50	8½x9	

CHRONOLOGICAL LIST

OF THE ARTISTS INCLUDED IN THIS CATALOGUE ARRANGED BY SCHOOLS.*

PAINTERS.

Italian Schools.

THIRTEENTH AND FOURTEENTH CENTURIES.

GOTHIC PERIOD.

Artist.		Year of Birth and Death.	School.
Cimabue,	(chee-mah-boo'-a)	1240-1302	Florentine
Duccio,	(doo'-cho)	1260-1320	Siennese
Giotto,	(jot'-to)	1276-1337	Florentine
Fra Angelico,	(frah ahn-jay'-lee-ko)	1387-1455	Florentine

FIFTEENTH CENTURY.

EARLY RENAISSANCE.

Masolino,	(mah-so-lee'-no)	1383-1430 ?	Florentine
Donatello,	(don-ah-tel'-o)	1386-1466	Florentine
Masaccio,	(mah-saht'-cho)	1402 ? -1429	Florentine
Lippi; Fra Filippo,	(lip'-pee)	1412 ?-1469	Florentine
Bellini, Gentile,	(bel-ee'-nee, jen-tee'-la)	1426-1507	Venetian
Bellini, Giovanni,	(jo-vahn'-ee)	1428-1516	Venetian
Mantegna,	(mahn-tayn'-yah)	1431-1506	Paduan
Verrocchio,	(vay-rok'-yo)	1435-1488	Florentine
Melozzo da Forli,	(may-lot'-zo dah for-lee)	1438-1494	Umbrian
Perugino,	(pay-roo-jee'-no)	1446-1524	Umbrian
Botticelli,	(bot-ee-chel'-ee)	1447-1515	Florentine
Ghirlandajo, Domenico,	(ger-lahn-dah'-yo do-men-ee'-ko)	1449-1494	Florentine
Montagna,	(mon-tahn'-yah)	1450-1523	Venetian
Lippi, Filippino,	(fil-ip-ee'-no)	1459-1504 ?	Florentine
Credi,	(kray'-dee)	1459-1537	Florentine
Puligo,	(poo-lee'-go)	1475-1527	Florentine

SIXTEENTH CENTURY.

HIGH RENAISSANCE.

Vinci, Leonardo da,	(vin'-chee)	1452-1519	Lombard
Luini,	(loo-ee'nee)	1460 ?-1530 ?	Lombard
Albertinelli,	(ahl-bert-ee-nel'-lee)	1474-1515	Florentine
Fra Bartolommeo,	(frah bar-to-lom-may'-o)	1475-1517	Florentine
Michelangelo,	(mee-kel-ahn'-jay-lo)	1475-1564	Florentine
Giorgione,	(jor-jo'-nay)	1477-1511	Venetian
Sodoma,	(so-do'-mah)	1477-1549	Siennese

*When critics differ as to dates, careful comparison of the latest authorities has been made, including Crowe and Cavalcaselle, Charles Blanc, Morelli, Vasari's Lives of the Painters, edited by Blashfield and Hopkins, Van Dyck, Goodyear, Radcliffe, Muther, Stranahan, the Cyclopedia of Painters and Painting by Champlin and Perkins, and others.

When the life of an artist extends over a part of two centuries, he has been classed as belonging to the century which includes the greater part of his life, or in which he did his best work.

In the Chronological List, artists are designated by the names by which they are most familiarly known.

Sixteenth Century—High Renaissance.

Artist.		Year of Birth and Death.	School.
Titian,	(tish'-yan)	1477-1576	Venetian
Palma, Il Vecchio,	(pahl'-mah, eel vet'-cho)	1480-1528	Venetian
Savoldo,	(sah-vol'-do)	1480-1548	Venetian
Lotto,		1480-1554	Venetian
Raphael Santi,	(rah'-fa-el sahn'-tee)	1483-1520	Roman
Pordenone,	(por-day-no'-nay)	1483-1541	Venetian
Chirlandajo, Ridolfo,	(ree-dol'-fo)	1483-1561	Florentine
Ferrari,	(fer-rah'-ree)	1484-1550?	Lombard
Sarto, Andrea del,	(sar'-to ahn'-dray-ah)	1488-1531	Florentine
Bandinelli,	(bahn-dee-nel'-lee)	1493?-1560	Florentine
Pontormo,	(pon-tor'-mo)	1494-1557	Florentine
Correggio,	(kor-red'-jo)	1494-1534	Lombard
Caravaggio, Polidoro,	(kah-rah-vahd'-jo)	1495-1543	Roman
Buonacorsi,	(boo-on-ah-kor'-see)	1499-1547	Florentine
Bordone,	(bor-do'-nay)	1500-1570?	Venetian
Volterra,	(vol-ter'-rah)	1509-1566	Florentine
Tintoretto,	(tin-to-ret'-to)	1519?-1594	Venetian
Veronese,	(vay-ro-nay'-zay)	1528-1588	Venetian

Seventeenth Century to Nineteenth Century.

Period of Decadence and Modern Work.

Bronzino,	(bron-zee'-no)	1502-1572	Mannerist
Vasari,	(vah-sah'-ree)	1511-1574	Mannerist
Cambiaso,	(cahm-bee-ah'-so)	1527-1585	Genoese
Baroccio,	(bah-rot'-cho)	1528-1612	Mannerist
Tito, Santi di,	(tee'-to sahn'-tee dee)	1538-1605	Florentine
Zucchero,	(tzook-kay'-ro)	1542-1609	Mannerist
Poccetti,	(pot-chet'-tee)	1548-1612	Florentine
Titi, Tiberio,	(tee'-tee tee-bay-ree'-o)	? 1612	Florentine
Chimenti,	(kee-men'-tee)	1554-1640	Florentine
Carracci, Lodovico,	(kah-rah'-chee lo-do-vee'-ko)	1555-1619	Eclectic
Carracci, Agostino,	(ah-gos-tee'-no)	1558-1601?	Eclectic
Cardi,	(kar'-dee)	1559-1613	Florentine
Carracci, Annibale,	(ahn-nee-bah'-leh)	1560-1609	Eclectic
Vanni,	(vahn'-nee)	1563-1609	Florentine
Caravaggio,	(kah-rah-vah'-jo)	1569-1609	Naturalist
Leoni,	(lay-o'-nee)	1574-1628	Roman
Guido Reni,	(gwee'-do ray'-nee)	1575-1642	Eclectic
Allori,	(ahl-lo'-ree)	1577-1621	Florentine
Domenichino,	(do-men-ee-kee'-no)	1581-1640?	Eclectic
Carracci, Antonio,	(ahn-to'-nee-o)	1583-1618	Bolognese
Guercino,	(gwer-chee'-no)	1591?-1666	Eclectic
Bernini (sculptor),	(ber-nee'-nee)	1598-1680	Italian
Cagnacci.	(cahn-yah'-chee)	1601-1681	Bolognese
Sassoferrato,	(sah'-so-fay-rah'-to)	1605-1685	Eclectic
Lippi, Lorenzo,		1606-1664	Naturalist
Salvator Rosa,	(sahl vah'-tor)	1615-1673	Naturalist
Dolci,	(dol'-chee)	1616-1686	Eclectic
Maratta,	(mah-rah'-tah)	1625-1713	Eclectic
Trevisani,	(tray-vee-sah'-nee)	1656-1746	Venetian
Piazzetta,	(pee-aht-set'-tah)	1682-1754	Venetian
Panini,	(pah-nee'-nee)	1695-1768	Roman
Guardi,	(gwar'-dee)	1712-1793	Venetian
Canevari,	(cah-nay-vah'-ree)	1791-1876	Italian

NINETEENTH CENTURY.

Artist.		Year of Birth and Death.	School.
Cipriani,	(chee-pree-ah-nee)		Modern
Pannini,	(pah-nee-nee)		Modern

French Painting.

SEVENTEENTH CENTURY.

Dumoustier,	(dü-moo-stee-a′)	1575-1646
Callot,	(cah-lo′)	1592-1635
Poussin,*	(poo-san′)*	1594-1665
Lorraine,	(lor-rayn′)	1600-1682
Champaigne,	(shahm-payn′)	1602-1674
Dughet,	(dü-gay′)	1613-1675
Lesueur,	(lee-soo-ur′)	1616 ?-1655
Le Brun, Charles,	(leh brun, sharl)	1619-1640
Courtois,	(koor-twah′)	1621-1676

EIGHTEENTH CENTURY.

Desportes,	(day-port′)	1661-1743
Watteau,	(vah-to′)	1684-1721
Van Loo, Jean,	(vahn loo, zhahn)	1684-1745
Oudry,	(oo-dree′)	1686-1755
Bouchardon (sculptor),	(boo′-shar-don′)	1698-1762
Chardin,	(shar-dan′)	1699-1779
Boucher,	(boo-shay′)	1703-1770
La Tour,	(lah toor′)	1704-1788
Van Loo, Carle,		1705-1765
Vernet, C. Joseph,	(vair-nay′)	1712-1789
Duplessis,	(du′-ples-see′)	1725-1802
Greuze,	(gruez)	1724-1805
Robert,	(ro-bair′)	1733-1808
Drolling,	(dro′-ling)	1752-1817

NINETEENTH CENTURY.

CLASSICISTS.

David,	(dah-veed′)	1748-1825
Le Brun, Madame Vigeé,	(vee-zhay)	1755-1842
Prudhon,	(pree-don′)	1758-1823
Gautherot,	(go-tay-ro′)	1769-1825
Gérard,	(zhay-rar′)	1770-1837
Gros,	(gro)	1771-1835
Ingres,	(angr)	1780-1867

*The final N in French names is usually pronounced with the nasal sound peculiar to that language. This sound can hardly be expressed phonetically.

ROMANTICISTS.

Artist.		Year of Birth and Death.
Géricault,	(zhay-ree-ko′)	1791-1824
Scheffer,	(shef′-fer)	1797 ?-1858
Delaroche,	(deh-lah-rosh′)	1799 ?-1856
Delacroix,	(deh-lah-krwah′)	1799-1863

ORIENTALISTS.

Decamps,	(deh-kon′)	1803-1860
Fromentin,	(fro-mon-tan′)	1820-1876
Gérome,	(zhay-rome′)	1824

FONTAINEBLEAU-BARBIZON SCHOOL.

Corot,	(ko-ro)	1796-1875
Diaz,	(dee′-ahth)	1808-1876
Rousseau,	(roo-so′)	1812-1867
Dupré, Jules,	(du-pray′ zhool)	1812 ?-1889
Daubigny,	(do-been′-yee)	1817-1878
Harpignies,	(ar-pean′-yee)	1819
Pelouse,	(peh-loos′)	-1890

PAINTERS OF ANIMALS.

Brascassat,	(brahs-cah-saht′)	1805-1867
Jacque,	(zhahk)	1813-1890
Troyon,	(trwah-yon′)	1816 ?-1865
Bonheur, Rosa,	(bon-ur′)	1822-
Marcke, van,	(mark)	1827-1890

PAINTERS OF PEASANT LIFE.

Millet,	(me-lay′)	1814-1875
Breton, Jules.	(breh-ton′)	1827-
Lerolle,	(lay-rol)	

SEMI-CLASSICISTS.

Cabanel,	(kah-bah-nel′)	1823-1889
Puvis de Chavannes,	(poo-vees deh shah-vahn′)	1824-1898
Bouguereau,	(boog-ro′)	1825-
Lefebvre,	(leh-favr′)	1834-

PORTRAIT AND FIGURE PAINTERS.

Winterhalter,	(vin-ter-hahl′-ter)	1806-1873
Bonnat,	(bon-nah′)	1833
Carolus-Duran,	(cah-ro-lus-du-rahn′)	1837
Laurens,	(lo-ron′)	1838

REALISTS.

Courbet,	(koor-bay′)	1819-1878
Bastien-Lepage,	(bahs-ty-en-leh-pahz′h)	1848-1884
Dupré, Julien,	(du-pray′)	1851

Artist.		Date of Birth and Death.
Meissonier,	(may-so-nee-a′)	1815-1891
Detaille,	(deh-tah-y′)	1848
Dagnan-Bouveret,	(dahn-yahn-boo-vray′)	1852

LATEST FRENCH ARTISTS.

Feyan,	(fay-on′)	1815
Berthelemy,	(ber-tel′-em-y′)	1818
Landelle,	(lahn-del′)	1821
Galland,	(gahl-ahnd′)	1822-1892
Laugeé,	(lo-zhay′)	1823
Veyrassat,	(vay-rah-sah′)	1825
Le Roux,	(leh roo′)	1829
Denneulin,	(den-u-lan′)	1835
Benner,		1836
Adan,	(ah-dahn′)	1839
Rapin,	(rah-pan′)	1840-1889
Goubie,	(goo-bee′)	1842
Regnault,		1842
Moreau,	(mo-ro′)	1843
Renouf,	(ray-noof′)	1845-1894
Perret,	(peh-ray′)	1847
Le Senechal,	(le-sen-ay-shahl′)	1860
Aublet,	(o-blay′)	
Barillot,	(bah-ree-o′)	
Breton, Emile,	(a-meel′)	
Chantron,	(shahn-tron′)	
Couder,	(koo-day′)	
Debat-Pousan,	(deh-bah-pou-sahn′)	
De Champeaux,	(deh-shahm-po′)	
Delobbe,	(deh-lob′)	
Deyrolle,	(day-rol′)	
Dhurmer,	(door′-mur)	
Doyen,	(doy-on′)	
Dufaux,	(dü-fo′)	
Entraygues,	(on-tray′g)	
Ferrier,	(feh-ree-a′)	
Fournier,	(foor-nee-a′)	
Gagneau,	(gahn-yo′)	
Gardner,		
Guignard,	(gween-yah′)	
Guillou,	(gwee-yoo′)	
Haquette,	(hah-ket′)	
Laronze,	(lah-ronz′)	
Laugée, Georges,	(zhorzh)	
Marais,	(mah-ray′)	
Maroniez,	(mah-o-nee-a′)	
Mayan,	(mah-yahn′)	
Minet,	(mee-nay′)	
Moisson,	(mwah-son′)	
Morlon,	(mor-lon′)	
Munier,	(mu-nee-a′)	
Olivie,	(o-lee-vee′)	
Peel,		
Perrault,	(per-ro′)	
Rambaud,	(rham-bo′)	
Ravanne,	(rah-vahn′)	
Rieder,	(ree-day′)	
Stengelin,	(steng-lan′)	
St. Pierre,	(saint pee-air′)	
Vayson,	(vay-son′)	
Vernier,	(vair-nee-a′)	
Wagrez,	(vah-gray′)	

Spanish Painting.

Artist.		Year of Birth and Death.	School.
Ribera,	(ree-bay′-rah)	1588-1656	Valencia
Velasquez,	(vay-lahs′-keth)	1599-1660	Castilian
Cano,	(kah′-no)	1601-1667	Audalusian
Murillo,	(moo-reel′-yo)	1618-1682	Andalusian

Flemish Painting.

Fifteenth Century.

Van Eyck, Hubert,	(vahn ik′)	1366-1426	Ghent
Van Eych, Jan,		1381-1440	Bruges

Sixteenth Century.

Metsys,	(met′-sis)	1460-1530	Antwerp
Moro, or Moor,		1512-1578	Antwerp

Seventeenth Century.

Rubens,	(roo′-benz)	1577-1640	Antwerp
Sustermans,	(soos′-ter-mahns)	1597-1681	Antwerp
Dyck, van,	(vahn dik′)	1599-1641	Antwerp
Oost, van (the older)		1600-1671	
Fyt,	(fit)	1609-1661	Antwerp
Teniers (the younger),	(ten′-yers)	1610-1690	
Lely,		1617-1680	

Dutch Painters.

Seventeenth Century.

PORTRAIT AND FIGURE PAINTERS.

Hals,	(hahls)	1584-1666	Harlem
Honthhorst,	(hon′-torst)	1590-1656	
De Keyser,	(deh ki′-ser)	1596-1679	Amsterdam
Rembrandt, van Ryn,	(rem′-brand van rin′)	1607-1669	Leyden
Bol,		1611-1680	Harlem
Helst, van der,		1612-1670	
Flinck,		1615-1660	Harlem
Maes,	(mas)	1632-1693	Dordrecht
Bray,		1697	Harlem

GENRE PAINTERS.

Ostade, Adriaen van,	(os-tah′-deh)	1610-1685	Harlem
Dow,		1613-1675	Leyden
Terburg,		1617-1681	Harlem
Metsu,	(met′-soo)	1630-1667	Amsterdam
Ostade, Isaac van,		1621-1649	Harlem
Steen,	(stayn)	1626-1679	Harlem
Meer, van der,	(ma-er′)	1632-1675	Delft
Hooghe,	(hog)	1632-1681	Delft

LANDSCAPE PAINTERS.

Artist.		Date of Birth and Death.	School.
Ruysdael, Salomon van	(rois'-dal)	1600-1670	Harlem
Wynants,	(vy'-nants)	1600-1679	Harlem
Neer, van der,	(na-er)	1603-1679	Amsterdam
Ruysdael, Jacob van,		1625-1682	Harlem
Hobbema,	(hob'-ee-mah)	1638-1709	Amsterdam

LANDSCAPE WITH CATTLE.

Wouverman,	(wow'-er-mahn)	1619-1668	Harlem
Cuyp,	(koip)	1620-1691	Dordrecht
Potter,		1625-1654	Harlem
Beeldemaecker,	(beel'-deh-mak-er)	1630-1710	
Velde, Adriaen van de,	(vel'-deh)	1635-1672	Harlem

MARINE PAINTERS.

Velde, Willem van de,		1633-1701	Amsterdam

NINETEENTH CENTURY.

Israels,	(ees-rah-als')	1824	Amsterdam
Mesdag,		1831	Antwerp
Mauve,	(mov'-eh)	1838-1888	

German Painting.

FIFTEENTH AND SIXTEENTH CENTURIES.

Holbein (the elder),	(hol'-bin)	1460-1524	Swabian
Durer,	(du'-rer)	1471-1528	Franconian
Holbein (the younger),		1497-1543	Swabian
Beham,	(bee'-hahm)	1500-1550	Franconian

SEVENTEENTH AND EIGHTEENTH CENTURIES.

Dietrich,	(dee'-trik)	1712-1774	Italian-German
Mengs,		1728-1779	Italian-German
Kauffman,	(kowf'-mahn)	1741-1807	Italian-German
Klengel,	(klen'-gl)	1751-1824	Dresden
Vogel, Christian L.,	(fo'gl)	1759-1816	
Reinhardt,	(rin'-hart)	1761-1847	Italian-German

NINETEENTH CENTURY.

Durck,	(doork)	1809-1884
Grafle,	(graf'-leh)	1809
Meyer (von Bremen),	(mi'-er)	1813-1886
Menzel,	(ment-zel)	1815
Schmidt,	(shmit)	1818
Becker,	(bek'-er)	1820
Richter,	(rik'-ter)	1823-1884
Hoffman,	(hof'-mahn)	1824
Plockhorst,		1825

Artist.		Date of Birth and Death.
Piloty,	(pee-lo'-ty)	1826-1886
Schreyer,	(shri'-er)	1828
Knille,	(k-nil'-leh)	1832
Douzette,	(doo-zet')	1834
Thumann,	(too'-mahn)	1834
Defregger,	(deh-freg'-ger)	1835
Lenbach,	(len'-bahk)	1836
Braith,	(brayt)	1836
Felix,		1836
Lauenstein,	(lo'en-stin)	1836
Weber,	(va-bor)	1838
Max,	(mahx)	1840
Meyerheim,	(mi'-er-him)	1842
Barth,	(bart)	1842
Munthe,	(moon'-teh)	1843
Sichel,	(sik'-el)	1844
Bodenmuller,	(bo'-den-mul'-er)	1845
Heyden,	(hi'-den)	1845
Dielitz,	(dee'-litz)	1845
Treidler,	(trid'-ler)	1846
Kaulbach,	(kowl'-bahk)	1850
Zimmerman,		1852
Hoecker,	(hurk'-er)	1854
Vogel,	(fo'-gl)	1855
Poetzelberger,	(purt'-zel-ber'-ger)	1856
Bodenhausen,	(bo'-den-how'-zen)	
Boetzel,	(burt'-zel)	
Burgel,	(bur'-gl)	
Commans,	(koo'-mahnz)	
Dvorak,	(d-vo'-rahk)	
Edelfelt,	(ee'-del-felt)	
Firle,	(feer'-leh)	
Froeschl,	(frur-schl)	
Grust,	(groost)	
Herterich,	(her'-ter-ik)	
Hoesslin,	(hurs'-lin)	
Hoppner,		
Kroner,		
Lowe,	(lo'-eh)	
Naujok,	(nau'-yok)	
Pinell,	(pin'-el)	
Roedig,	(rur'-dig)	
Schikaneder,	(shik'-ahn-ee'-der)	
Schultze,	(shoolt'-zeh)	
Schuller, C.,		
Seifert,	(si'-fert)	
Spatz,	(spahtz)	
Sperling,	(spar'-ling)	
Vogel, L.		
Vogel, H.		
Wagner,	(vahg'-ner)	
Werner, A.,	(var'-ner)	
Werner, H.,		
Wertheimer,	(vart'-hi'-mer)	

British Painting.

FIGURE AND PORTRAIT PAINTERS.

Artist.		Date of Birth and Death.
Hogarth,	(ho'-garth)	1697-1764
Reynolds,	(ra'-nolds)	1723-1792
Gainsborough,	(gayns'-bur-o)	1727-1788
Lawrence,		1769-1830
Richmond,		1809-

GENRE PAINTERS.

Morland,		1763-1804
Landseer,		1802-1873

LANDSCAPE PAINTERS.

Girtin (water color),		1773-1802
Turner,		1775-1851
Constable,		1776-1837

PRE-RAPHAELITES.

Rossetti,	(ros-et'-ee)	1828-1882
Millais,	(mil-a)	1829-1896

LATER BRITISH PAINTERS.

Watts,		1818-?
Leighton,	(lay'-ton)	1830-1896
Burne-Jones,		1833
Alma-Tadema,	(ahl'-mah-tah-day-mah)	1836
Crofts,		1847
Leader,	(lee'-der)	1831
Moore,		1831
Halswelle,	(holz'-wel)	1834
Gow,		1848
Strudwick,		1849
Dicksee,		
Elsley,		
Farquharson,	(fark'-son)	
Fisher,		
Goodman,		
Morgan,		
Ryland,		
Scannel,		
Somerscales,		
Strutt,		
Waterlow,		

Swedish Painters.

Hagborg,		1852

Norwegian Painters.

Normann,		1848
Jacobsen,		
Smith-Hald,		

Russian Painters.

Kotzebue,	(kot'-zee-bu)	

American Painters.

Artist.		Date of Birth and Death.
Blackburn,		1670-1760 ?
Copley,		1737-1815
Stuart,		1755-1828
Trumbull,		1756-1843
Inman,		1801-1846
Leutze,	(loit'-se)	1816-1894
Healy,		1818-1894
Hunt,		1824-1879
La Farge,		1835
Homer,		1836
Vedder,		1836
Willard,		1836
Shirlaw,		1837
Neal,		1837
Sandham,		1842
Champney,		1843
Maynard,		1843
Longfellow,		1845
Millet,		1846
Bridgman,		1847
Blashfield,		1848
Dielman,		1848
Riecke,		1848
Thayer,		1849
Pearce,		1851
Abbey,		1852
Simmons,		1852
Low,		1853
Pyle,		1853
Cox,		1856
Sargent,		1856
McEwen,		1860
Melchers,		1860
Benson,		1862
Claus,		1862
Alexander,		
Pratt,		
Johnson,		
Schueller,		

SCULPTORS.

		School.
Praxiteles,	350 B.C.	Greek
Donatello,	1386-1466	Italian
Della Robbia	1400	Italian
Verrocchio,	1435-1488	Italian
Vischer,	1460-1529	German
Michelangelo,	1475-1564	Italian
Pigalle,	1714-1785	French
Houdon,	1741-1828	French
Canova,	1757-1822	Italian
Thorwaldsen,	1770-1844	Danish
Barye,	1795-1875	French
Story,	1819-1895	American
Ball,	1819	American
Milmore,	? -1883	American
Fremiet,	1824	French
Dubois,	1829	French
Bartholdi,	1833	French
Mercie,	1845	French
St. Gaudens,	1845	American
French,	1850	American
Hughes,		American
Mene,	?	

BOOKS.

Works Consulted in the Preparation of this Catalogue.

Cyclopedia of Painters and Paintings. Edited by John D. Champlin and Charles C. Perkins.

Lives of the Painters; Giorgio Vasari. Edited by E. H. and E. W. Blashfield and A. A. Hopkins.

Italian Painters: Critical Studies of their Work. 2 vols. Giovanni Morelli.

Kugler's Handbooks of Painting.

The Italian Schools. 2 vols.

The German, Flemish and Dutch Schools. 2 vols.

A History of French Painting from its earliest to its latest practice. C. G. Stranahan.

History of Modern Painting. 3 vols. Richard Muther.

History of Painting. John C. Van Dyke.

A History of Painting. Woltman & Woerman.

History of Painting. Crowe & Cavalcaselle.

Schools and Masters of Painting. A. G. Radcliffe. Fourth Edition, revised.

History of Art. William H. Goodyear.

Elementary History of Art. N. D'Anvers. Fourth Edition.

Heaton's History of Painting. Revised by Cosmo Monkhouse.

Historic Schools of Painting. Deristhe L. Hoyt.

Painters, Sculptors, Architects and Engravers. Clara Erskine Clement.

Artists of the Nineteenth Century. Clement & Hutton. Eighth Edition.

Illustrated Biographies of the Great Artists.

A Short History of Art. Julia DeForest.

J. F. Millet, Peasant and Painter. Alfred Sensier.

History of Architecture. 2 vols. Fergusson.

History of Architecture. A. D. F. Hamlin.

History of Architecture. Fletcher.

Architecture for General Readers. Statham.

Handbook of Architectural Styles. Rosengarten.

Introduction to Gothic Architecture. Parker.

English Cathedrals. Van Rensselaer.

History of Sculpture. Marquand & Frothingham.

Schools and Masters of Sculpture. Radcliffe.

History of Greek Sculpture. 2 vols. Murray.

A History of Greek Art. Tarbell.

Greek Art on Greek Soil. Hoppin.

Roman and Mediæval Art. Goodyear.

Renaissance and Modern Art. Goodyear.

HARPER'S BLACK AND WHITE PRINTS.

1c. EACH — **1500** CAREFULLY SELECTED SUBJECTS. — **1c.** EACH

Published early in 1900.

Masterpieces of Art Engraved and Printed under the supervision of the Art Department of Harper & Brothers.

For Teachers, Women's Clubs, Art and Literary Clubs, and for Home Culture this collection is unequalled for Artistic, Historical and Literary Instruction.

For half a century and more Harper & Brothers have stood in the first rank as publishers of illustrated books and periodicals. They have had the best work of the best artists and engravers of many decades of artistic activity. These prints are made from the original blocks, and are in every respect equal to artist's proofs printed by hand. Many of the original drawings and paintings, and all rights of reproduction and engraving, belong to Harper & Brothers, and these prints are therefore unique and cannot be duplicated elsewhere. Great paintings in famous galleries of Europe and America have also been reproduced from the original pictures. This series is alike remarkable in faithfulness to the originals, in importance of the subjects, in the beauty and clearness of the impressions.

PORTRAITS.—Statesmen, Generals, Authors, Painters, Musicians—the best life portraits.

PAINTINGS.—A beautiful collection representative of American and European Art *from the originals.*

HISTORICAL SCENES.—From historical pictures by great painters and from drawings made on the spot, by distinguished artists, in many cases taken at the time.

ARCHITECTURE.—Directly from originals by Harper's own artists, and many other subjects, all on finest coated paper; same as frontispiece in Harper's Monthly.

Prints 4x5 inches on 7x9 paper, 1c. each; suitably framed, 75c. each.

Send 30c. in stamps for twenty-five small prints and catalogue. (No order for less than this received.

Catalogue and small sample prints, five cents.

LARGE PRINTS.

Three hundred selected subjects for School, Library and Home Decoration.
Prints, 13x18 inches, on 16½x23-inch paper, 35c. each; suitably framed, $2.00 each.

. . . . FOR SALE ONLY BY . . . .

THE HELMAN-TAYLOR ART CO., 257 Fifth Avenue, New York City.

PORTRAITS OF FAMOUS MEN.

We have constantly in our collection a large assortment of portraits of famous musicians, authors and statesmen, and shall be pleased to give any information concerning them.

FRAMING.

We are giving special attention to *simple, yet artistic framing, at moderate cost*, especially suitable for the present catalogue.

Sizes, III, IV, - - - - -	$1.50 each, net.
Sizes, II, II½, - - - - -	3.50 each, net.

AMERICAN CARBON PRINTS.

14x17 inches on 22x28 mount, - - - -	$2.00
22x28 " " 28x38 mount, - - - -	5.00

The high price of Foreign Carbons has led us to place on the market *our new American Carbon*, considered by the best judges as the most suitable picture for school, library and home decoration known. The cost of the smaller size, 14x17 inches, is $2.00 against $4.00 for the corresponding size of the Foreign Carbon; the larger size, 22x28 inches, is $5.00 as against $15.00 for the Foreign Carbon—a great difference in price. Each picture is titled in English, giving artist's name in full, dates of birth and death, and where the original is now hung, and the school to which the artist belonged, while on the Foreign Carbon the name is in a foreign language. In Architecture the title is in English.

THE QUALITY is the finest obtainable; the prints are fadeless, and in every way the best suited for the purpose of School, Home and Library Decoration.

ASSORTMENT.—We have at present 200 selected subjects, chosen especially for decoration purposes, and are constantly increasing the list.

Write us, enclosing five cents in stamps, and we will gladly mail you the list of these, and our Fall Catalogue for 1899.

Many of these Carbons are in our Large and Small Exhibits.

THE HELMAN-TAYLOR ART CO.

257 Fifth Avenue, New York City.

SAMPLE PAGE OF OUR CATALOGUE OF ILLUSTRATIONS.

This catalogue contains between 4,500 and 5,000 small illustrations in the form of the above page, being the only catalogue of its kind ever issued, and is a valuable aid in selecting pictures.

PRICE, $5.00. Postpaid to any part of the United States.

LIBRARY OF CONGRESS
Branch Bindery, 1901

LIBRARY OF CONGRESS
0 030 218 060 A